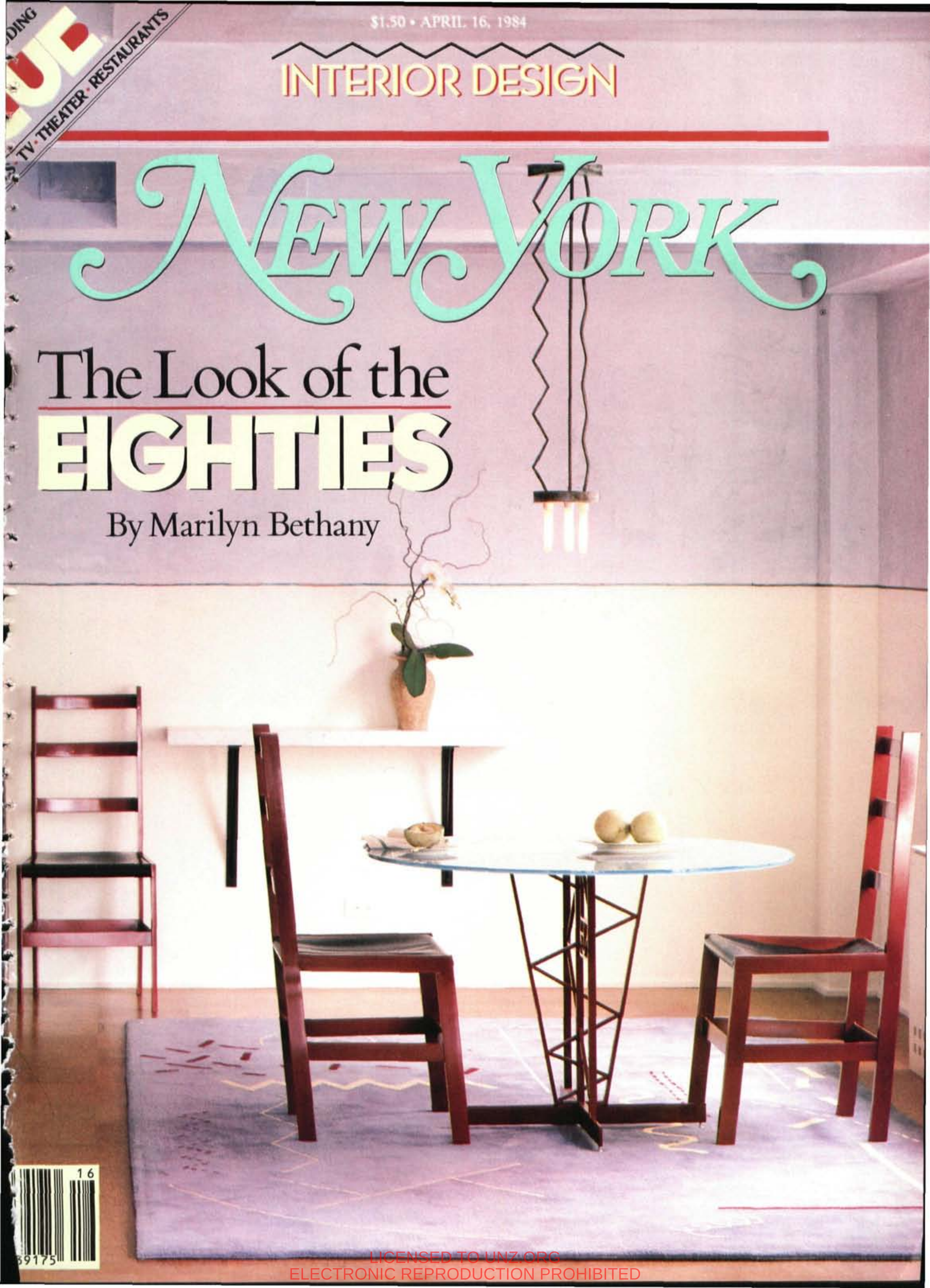

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INTERIOR DESIGN

NEW YORK

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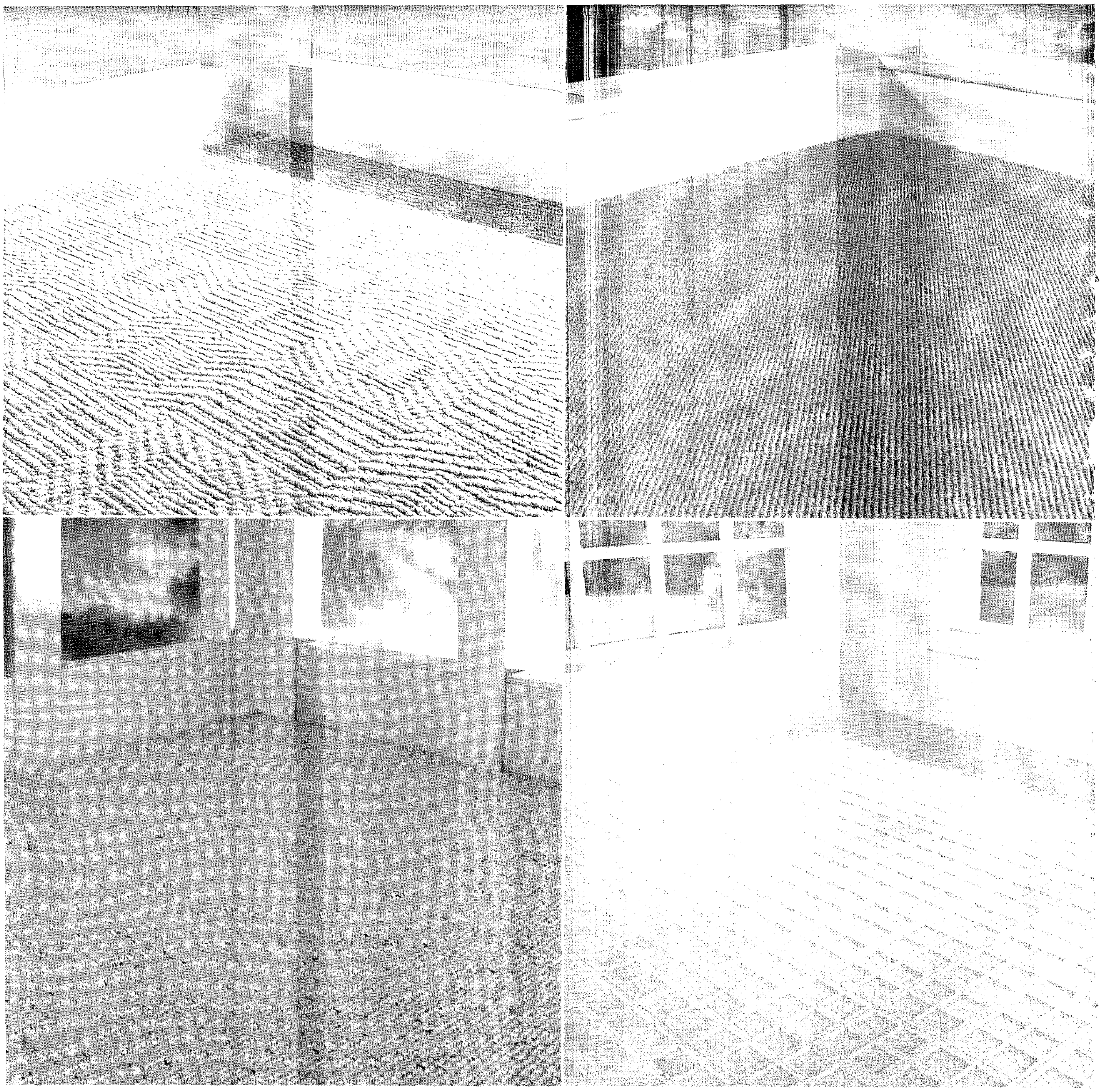
The Look of the EIGHTIES

By Marilyn Bethany



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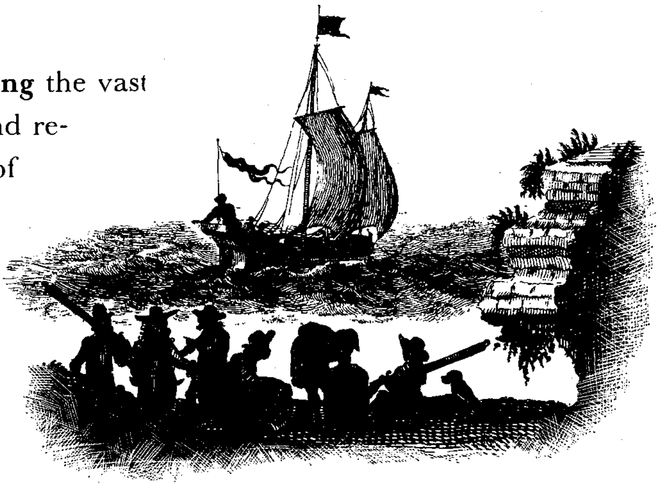

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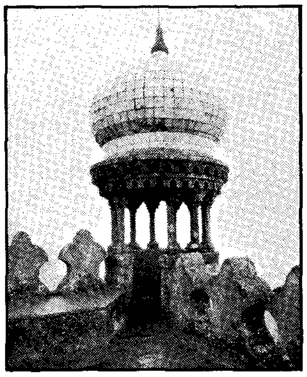

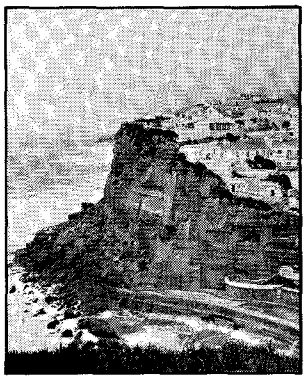

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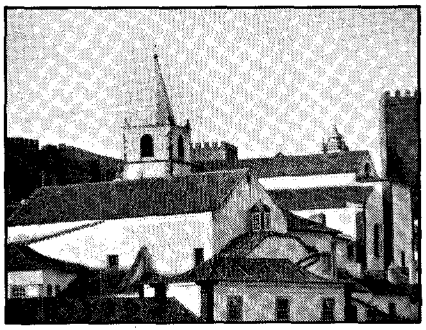

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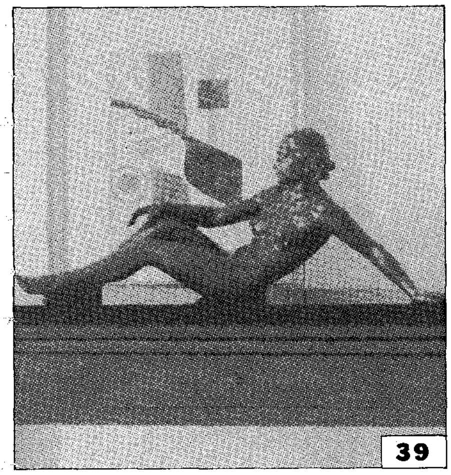

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Interior Design: The Look of the Eighties

By Marilyn Bethany

Four years into the decade, the eighties have finally arrived. Gone are high-tech interiors clad in chrome; gone are carpeted platforms and color-coordinated built-ins—gone is all the polished minimalism of the seventies. In its place have come ragged edges and rough surfaces, new materials—concrete block and scrap lumber—and furnishings that mix and match, or sometimes don't. As Marilyn Bethany reports, interior designers have discovered the perfection of imperfection—a new kind of elegance.

66

Steve Wynn on a Roll

By Jonathan Z. Larsen

At 42, Steve Wynn, a gambler's son, is president, chairman of the board, and the largest stockholder in the Golden Nugget. It is Wynn's particular genius to attract high rollers, bettors who habitually wager $50,000 in a night. To do so, he's "outcomped" the competition—in 1982, the Nugget's promotional allowances *increased* by more than $10 million—and it was his inspiration to guarantee his biggest spenders not just entertainment but a weekend with Frank Sinatra. Sinatra clinched it—the Nugget is now the premier casino in downtown Las Vegas and Atlantic City. Says Wynn, "We are creating an adult fantasyland." Jonathan Larsen profiles the P. T. Barnum of gambling.

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On Madison Avenue: Putting in the Fix

By Bernice Kanner

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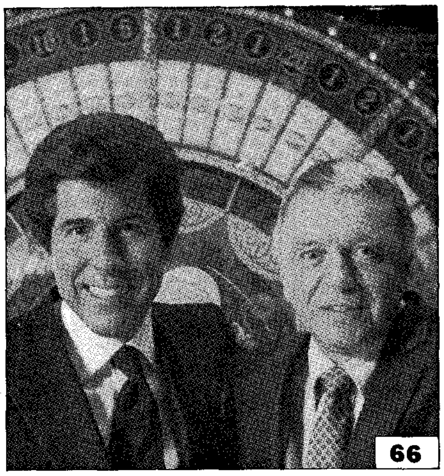

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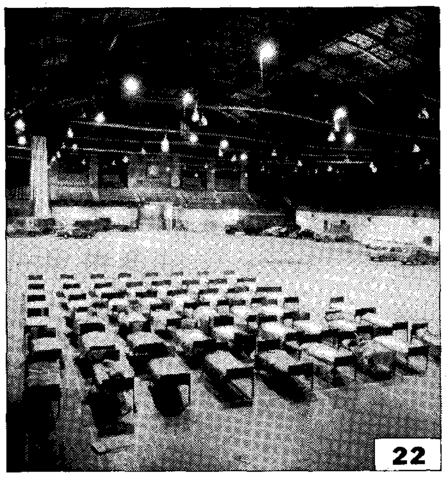

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Cover: Photograph by Oberto Gili. Dining room of the Andrew Cohen apartment designed by Steven Holl.

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1945 — 1984

A RETROSPECTIVE OF HIS WORK
APRIL 1 TO APRIL 30

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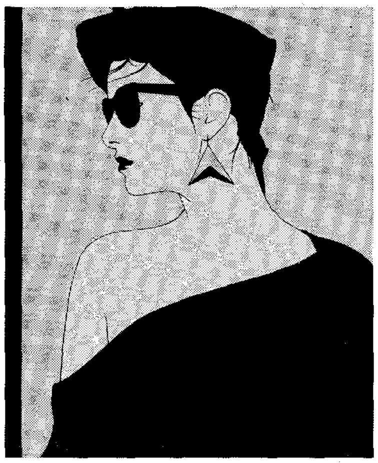

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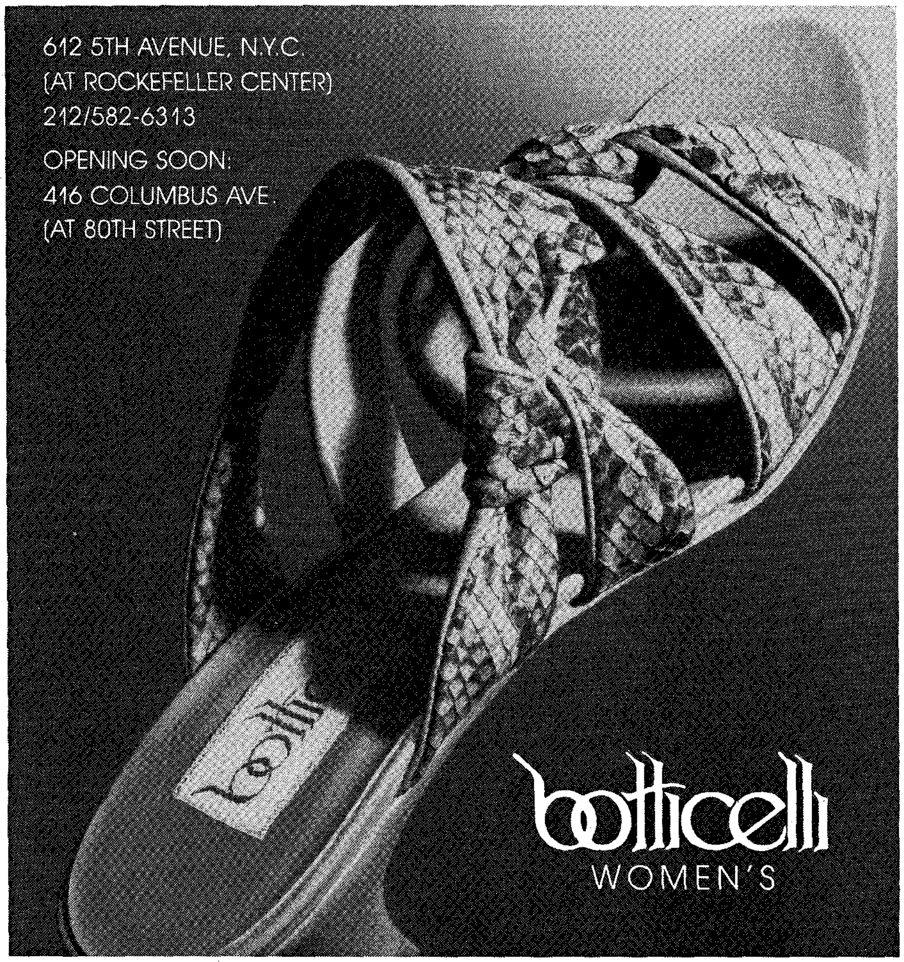

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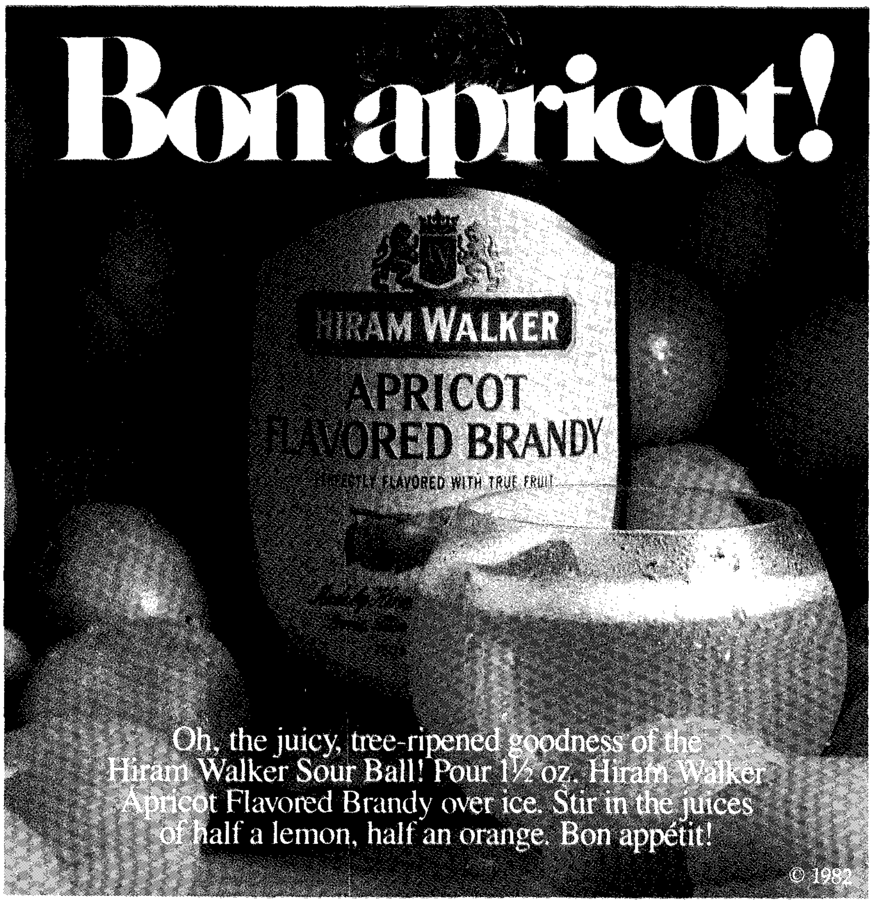

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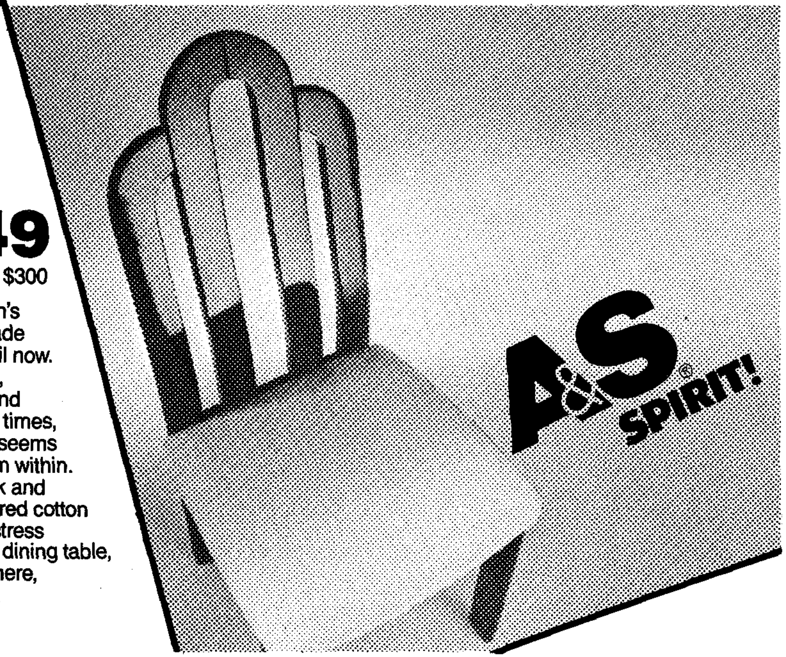

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LETTERS

Limited Appeal

THE SO-CALLED JEWISH ISSUES THAT candidates Hart and Mondale are promoting ["The National Interest: The Big One," by Michael Kramer, April 2] demean the New York Jewish community and can only lead one to believe that we are viewed as one-issue "Hymies." Who cares if the United States moves its embassy to Jerusalem? The Israelis apparently don't think it's too crucial, so why should we? So what if Mondale supported the sale of F-15 jets to Saudi Arabia? Those who criticize him for this have not been objecting to the Begin government's sale of arms to Khomeini's Iran. Why should we Jews make Mondale and Hart prove they are holier than we are when it comes to Israel? My vote will go to the candidate whose views of America are closest to mine. I will vote for the man who promises to improve Soviet-American relations the most, so that more Soviet Jews may emigrate, and so that all of us will not be the victims of a global holocaust. I will vote for the one who stresses civil liberties. The candidates may think they have been courting New York Jews, but I am insulted by what they think Jewish values are. Embassies and warplanes are not important in the Jewish tradition. Justice and peace are.

Rabbi Charles D. Lippman
Manhattan

What Becomes a Legend

WHILE READING MARIE BRENNER'S PIECE on Dustin Hoffman ["Rebirth of a Salesman," March 26], my eye was caught by her statement "Like all great actors, Hoffman has a tendency to drain people around him connected to a performance . . . the moment they are no longer useful for his work, discarding them, sometimes brutally, and moving on." It has been my privilege to work with or know, or both, quite a few of the world's distinguished actors, including Jessica Tandy, Hume Cronyn, Helen Hayes, Zero Mostel, Lillian Gish, Peter O'Toole, Frances Sternhagen, and John Gielgud. Not one was guilty of draining people. Blood sucking does not make great actors.

George Drew
Manhattan

DUSTIN HOFFMAN'S COMPETITION IN THE role of Willy Loman includes not only

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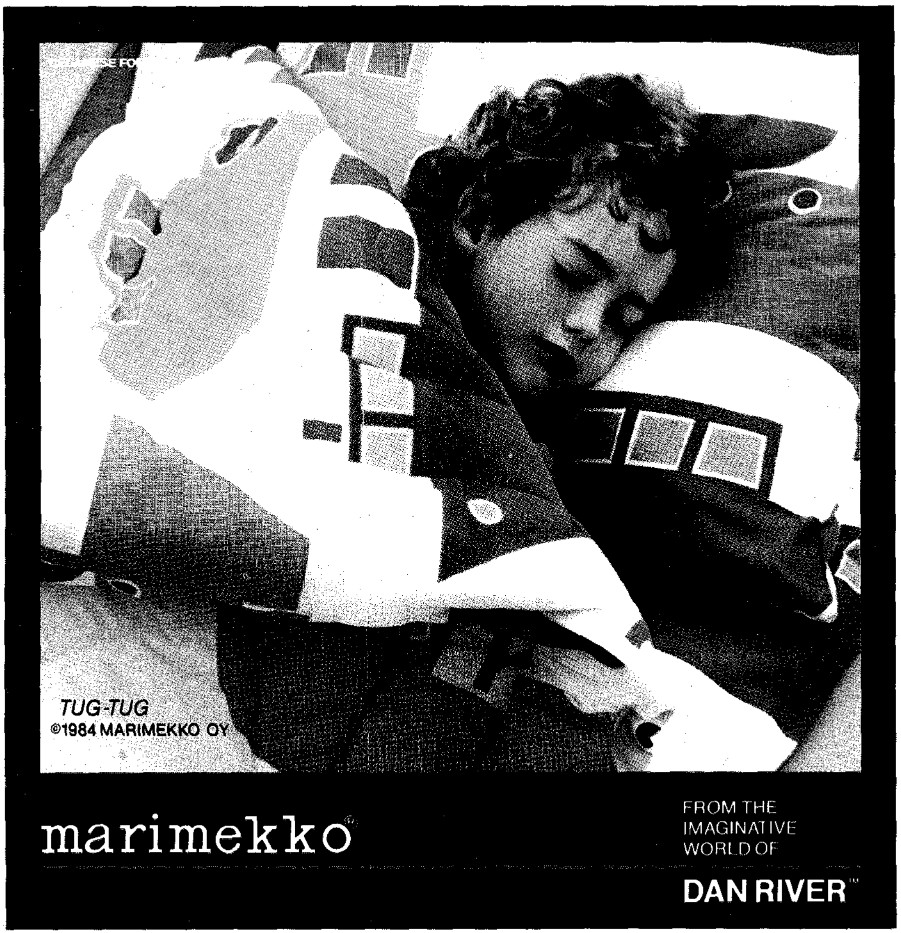

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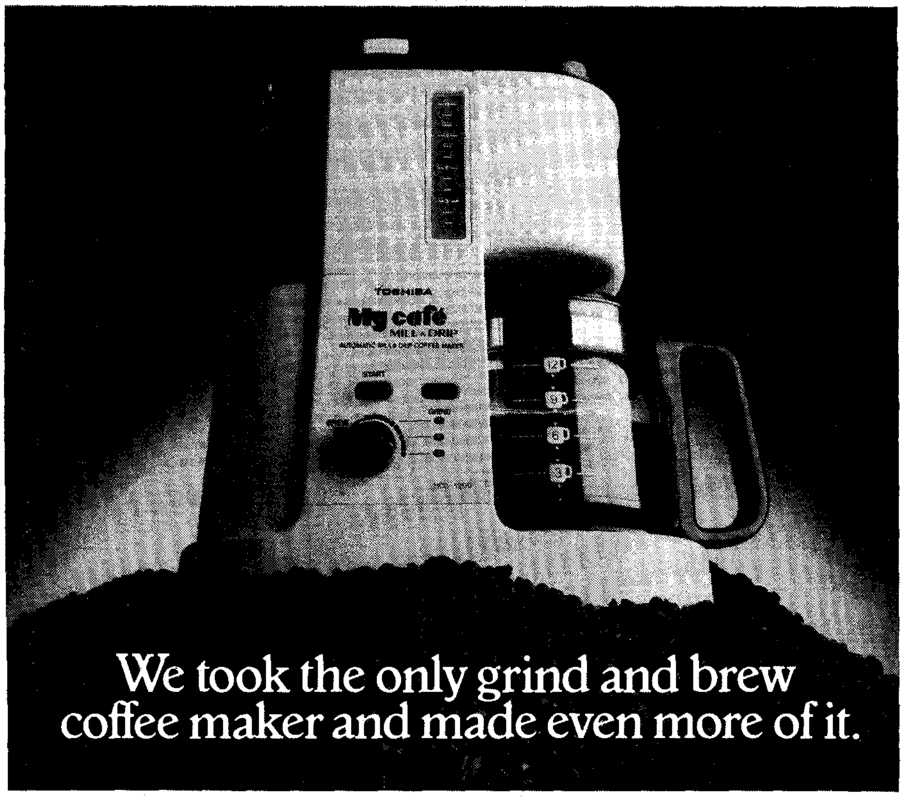
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the fine actors listed by Marie Brenner but also Thomas Mitchell—the best of them all, in my opinion. Mitchell toured with the play, and we can still hear his great performance in the 1950 Decca recording, with the original cast in the other roles.

John Rouse
Manhattan

Wrongs Redressed

PETER HELLMAN'S ARTICLE INADVERTENTLY highlighted the gratuitous slurs that the Klarsfelds disseminate about Simon Wiesenthal ["Hunting a Nazi," March 19]. Included among the 1,100 Nazi war criminals Wiesenthal helped bring to trial are Adolf Eichmann, Franz Stangl, and Karl Silberbauer, the man who arrested Anne Frank. Beate Klarsfeld may scorn Simon Wiesenthal's postcard campaign against Rauff. She may also scorn success. Wiesenthal has been pursuing Walter Rauff since 1962, and his last campaign, in 1979, helped persuade the West German parliament to abolish its statute of limitations for murder, including war crimes. In time, the Klarsfelds will be measured against Simon Wiesenthal. Does anyone doubt who will be more important?

Martin Mendelsohn
Washington

I AM SICK OF HEARING ABOUT JEWS AND what happened almost 45 years ago. So many others have suffered. Many children endure worse torments today than the Jews ever did. And every day, millions of innocent animals are tortured beyond belief. I would not single out Hitler as being so evil. The human race is evil in general.

Name withheld
Manhattan

Line of Duty

I AM DISGUSTED AT THE WAY YOU CONTINUE to pull apart Police Officer Tanya Brathwaite ["Intelligencer," by Sharon Churcher and Mary Murphy, March 12 and 19]. I'm sure she isn't the first officer to fumble a gun. And I bet that if a slug "ripped into" me the force would make me drop my gun, too.

Gillian Langton
Cliffside Park, N.J.

OUR ASSOCIATION HAS MADE A VERY careful examination of Brathwaite's actions in both the incident of June 1982 and the incident of a few weeks ago in which she was almost mortally wounded. We are convinced that she acted properly and heroically in both cases and in no way showed a lack of character or courage.

Phil Caruso
President, Patrolmen's
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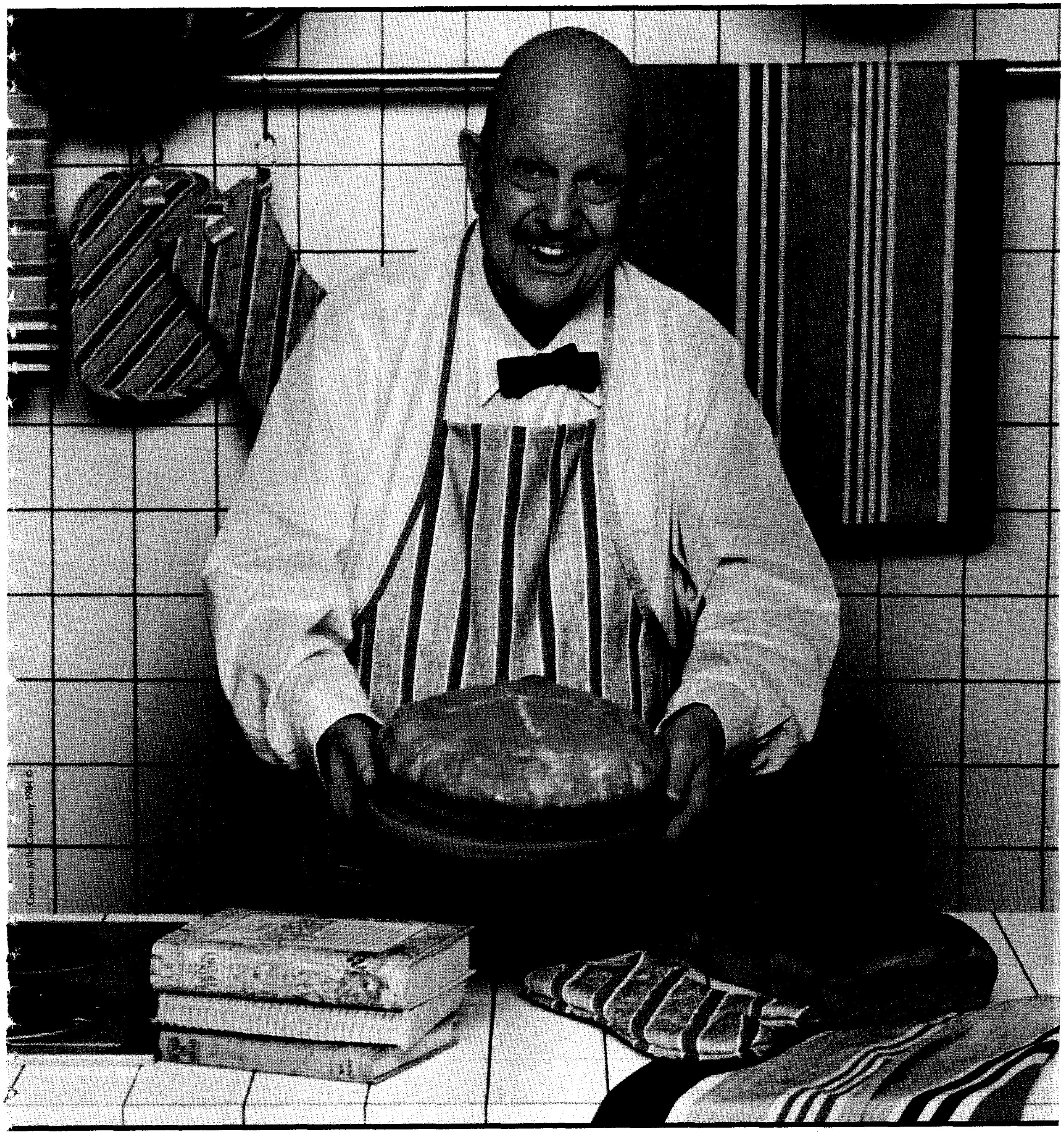

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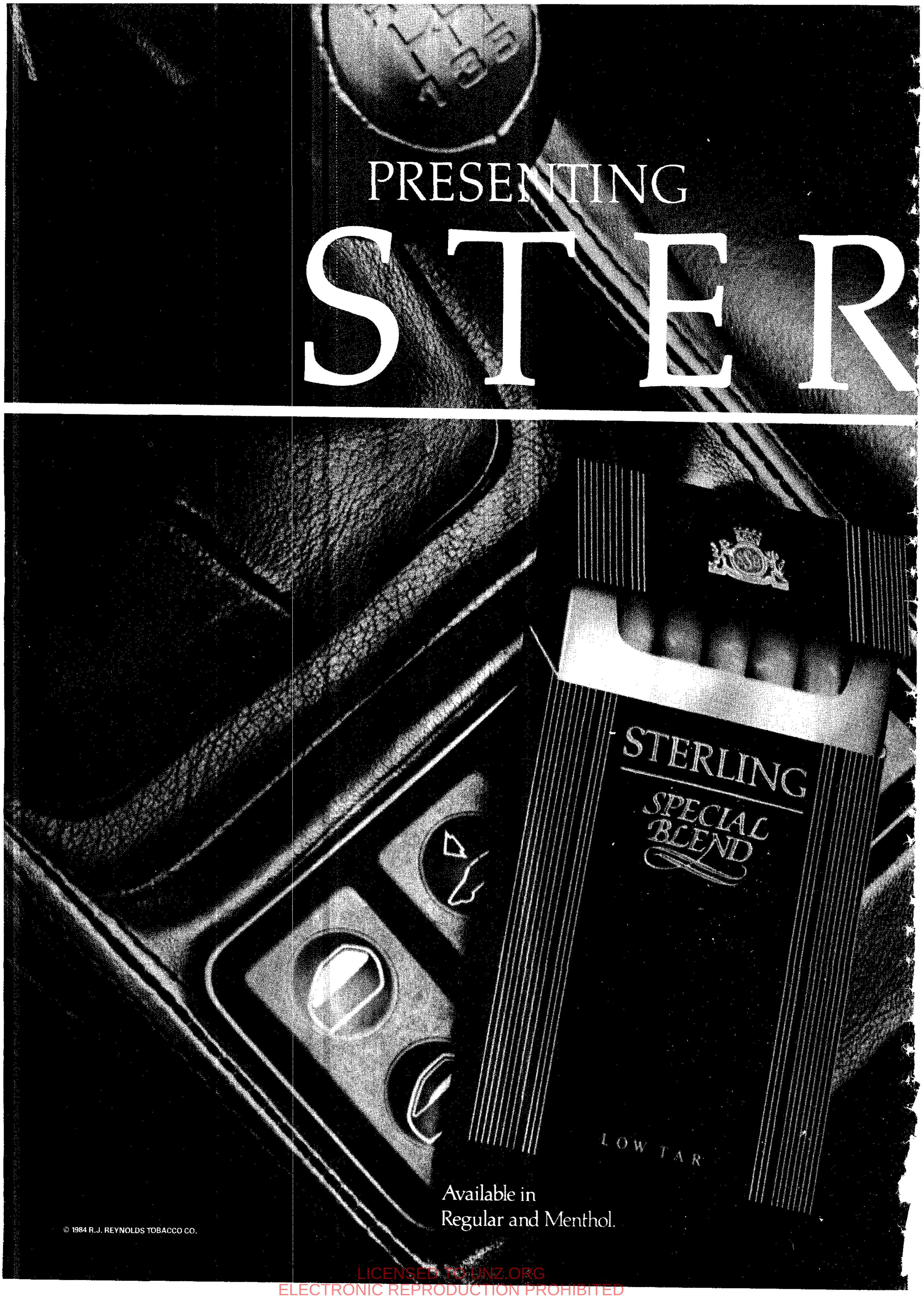
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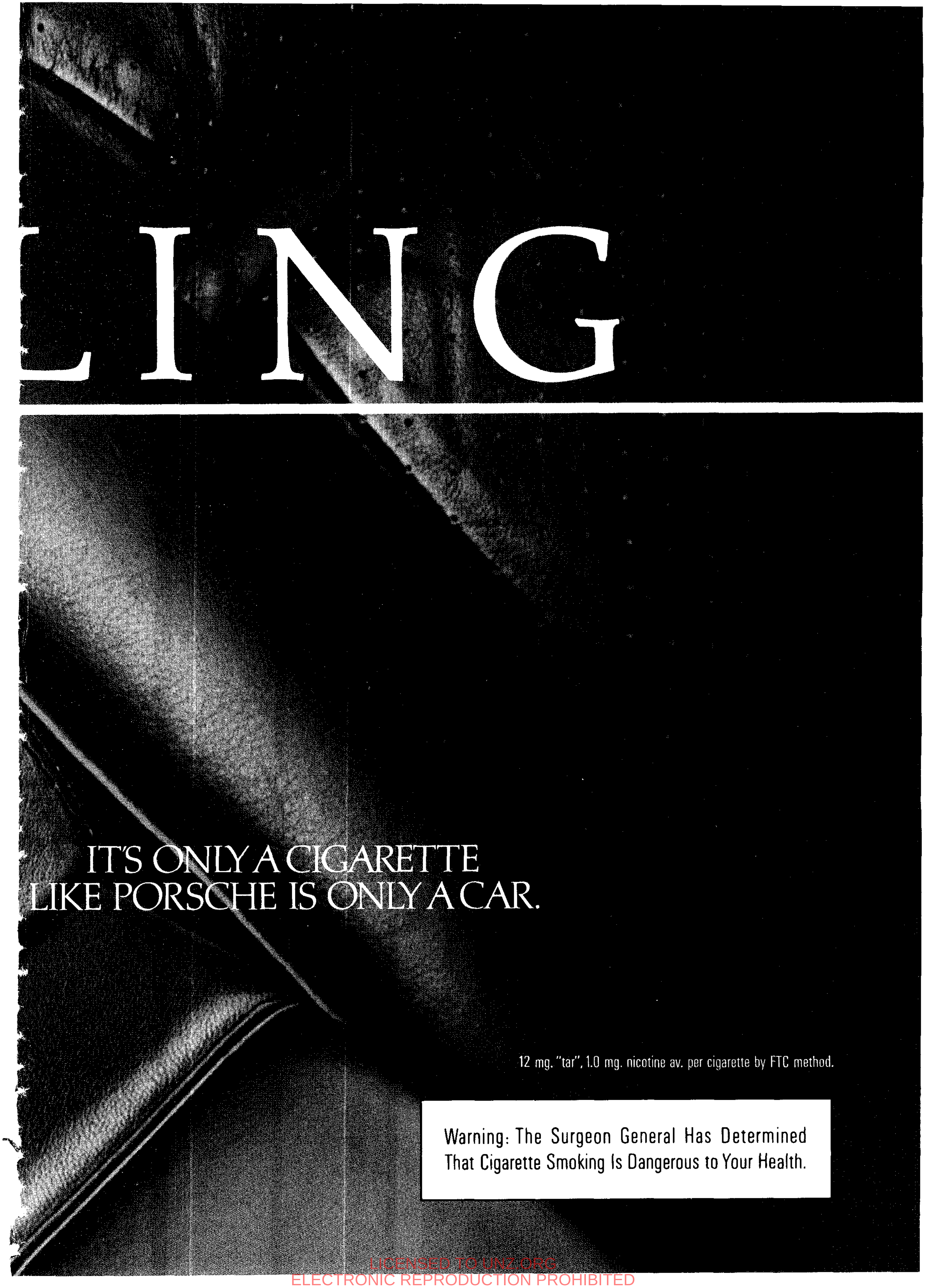
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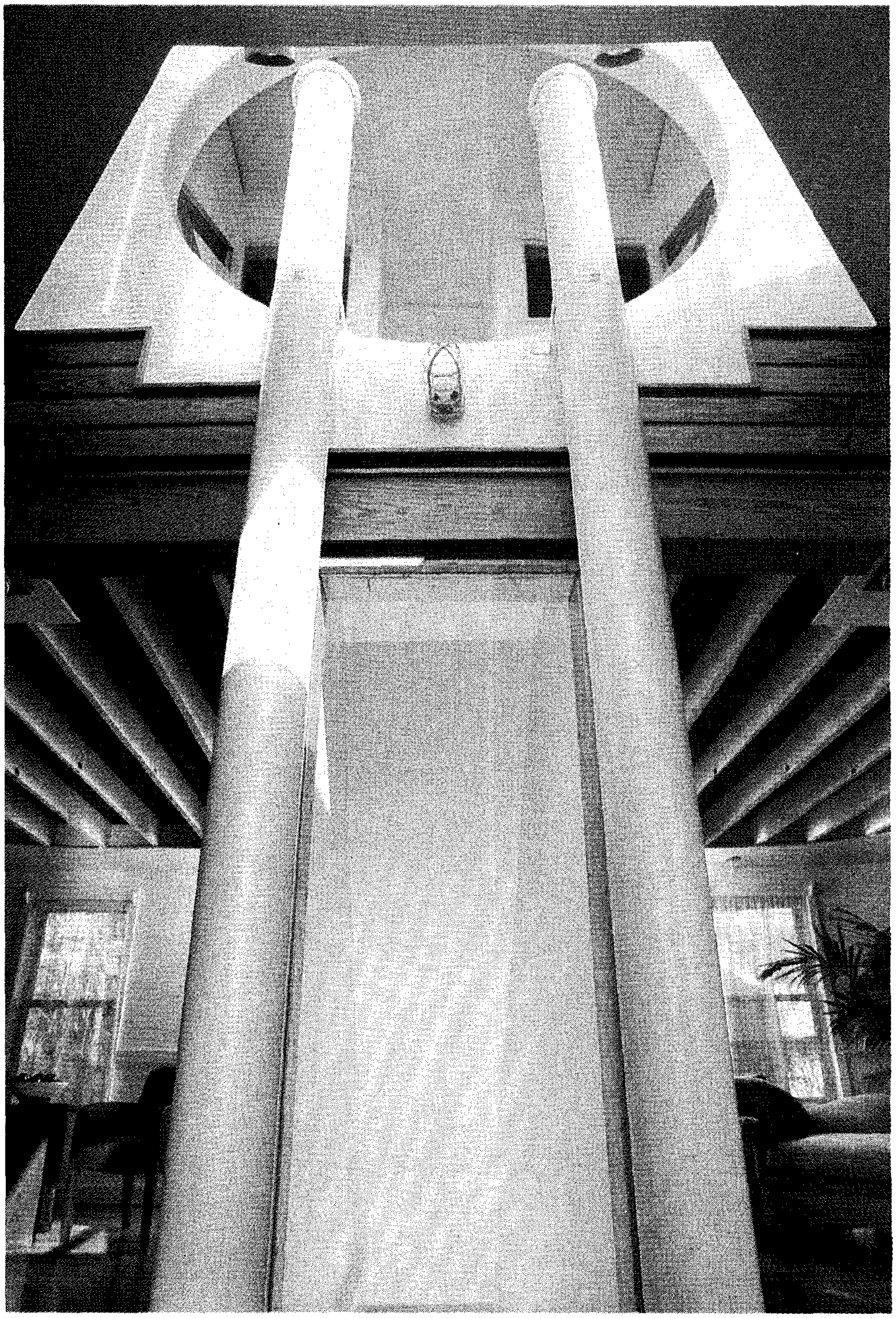

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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER
AND MARY MURPHY

Questions Raised About New Police Appointment

LAW-ENFORCEMENT INSIDERS say they're troubled by Police Commissioner Benjamin Ward's January elevation of veteran cop Hamilton Robinson to chief of patrol.

In 1969, as a lieutenant, Robinson commanded the PEP squad, an elite team of twenty black and Puerto Rican patrolmen set up to reduce Harlem street crime. Subsequently, Waverly Logan, a member of the squad fired for alleged corruption, testified to the Knapp Commission that all but two PEP patrolmen took payoffs from criminals, and that an unnamed lieutenant on the team joined in shaking down a drug pusher. Robinson, reportedly the squad's only lieutenant, was never charged, and called Logan's charges false.

Robinson later became top officer at Harlem's 28th Precinct, where several officers were convicted on bribery-related charges leveled soon after Robinson moved to another post. "As I recall, there was testimony that everyone at the 28th, from the commanding officer down, took payoffs," a court official familiar with the cases told *New York.* "Nobody ever testified to seeing money in Robinson's hand, but the chief of patrol should be like Caesar's wife, and I don't think Robinson has that image."

John Guido, chief of inspectional services, said he investigated Robinson and is positive he has never been corrupt. "And it was Robinson who gave up one of the cops at the 28th," he claimed. "Robinson's name never came up in [department] investigations."

Poor Sports at M.T.A.?

AIRLINE PASSENGERS MAY BE OUT IN the cold since the East Side Airlines Terminal closed its doors to airport buses, but tennis players and est-ies still have a home in the building, a fact that angers transit companies that have tried to replace the Carey airport buses.

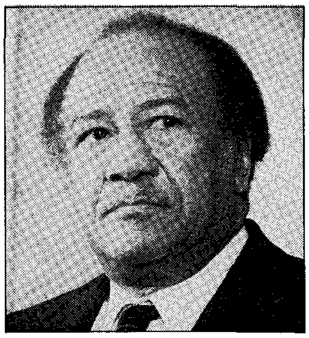
So far, the building's owner, the Metropolitan Transportation Authority, has rejected requests from Olympia Trails Bus Company and Fugazy Express. "We offered to go in on a month-to-month lease, but they still said no," Fugazy president Bill Fugazy said. "It makes no sense."

The M.T.A. has announced it is exploring the sale or rental of the terminal to a developer. Spokesman Rand Burgner confirmed, "There will be no new leases. We don't want to encumber the building." As for the Murray Hill Racquet Club and its subtenant, the Werner Erhard est center, he replied, "We haven't given the club notice because we haven't any final plan for disposition of the terminal."

Family Court Gets Guns

THE JUDGE WHO ADMINISTERS NEW York's family court has quietly agreed to allow court officers at its doors to carry guns. "This is a dangerous place," Judge Richard Huttner told *New York.* "After I remanded one kid, he was found to have a loaded .22 on him. We've even had to take umbrellas away from people because they throw them."

Staff inside the courtrooms will remain unarmed, however. "You often tumble with kids on the floor when they hear they're going to Spofford," explained Dennis Quirk, head of the court officers' union.



Ward: *Chief problem?*

Hart: *Woman trouble.*

Harris: *New champion.*

Hart's Female Complaint

AT THE HEIGHT OF THE WOMEN'S MOVEment, in August 1972, Gary Hart gave his perspective on female abilities. There were no women in the higher echelons of the McGovern campaign, which he was then masterminding, because "they don't have the political experience or the ability to organize," he told Sally Quinn in a Washington *Post* interview. Predictably, Walter Mondale, who has been endorsed by the National Organization for Women, is said to be planning to use the quote.

A Hart spokesman told *New York* that Hart has an excellent voting record on women's issues, but a female Hart acquaintance said, "That's only because he has always had terrific staff people to make sure he was in the right place."

Media Notes

AIRLINE DISASTERS MAKE DRAMATIC movies, but Malcolm MacPherson is betting the facts are more chilling. Hence his book *The Black Box*—verbatim transcripts from the cockpit voice recorders of nineteen troubled aircraft. Ghoulish? No, says MacPherson: "Most of the transcripts show extraordinary heroism by the crew." The book is due in June from Quill, a William Morrow division. . . . Is Jean Harris innocent in the killing of Dr. Herman Tarnower? Thomas Noguchi, the controversial former Los Angeles coroner, says yes in a story in the June 3 *Family Weekly.* Writing with Joseph DiMona, he claims that "as happens in a close struggle for a gun, the bullets that did hit were all bunched in one area." Noguchi told *New York* he reached his conclusion after reading two books written about the Harris case.

Photographs: top, A.P./Wide World; center, U.P.I.; bottom, Tom Keller.

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Clarifiance. A welcome asset to skin that calls for moisture, not oil.

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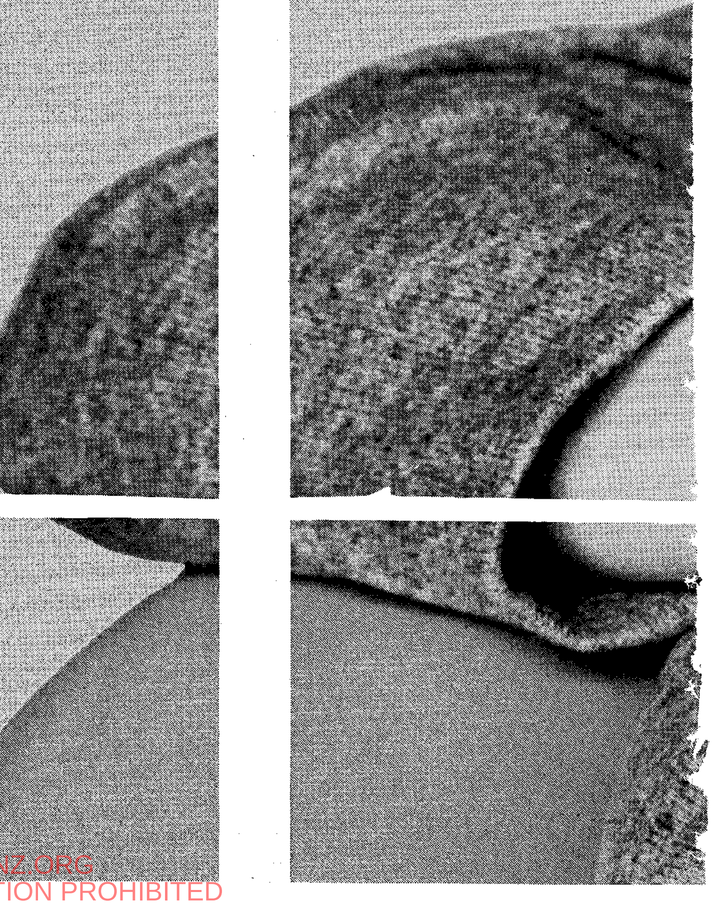
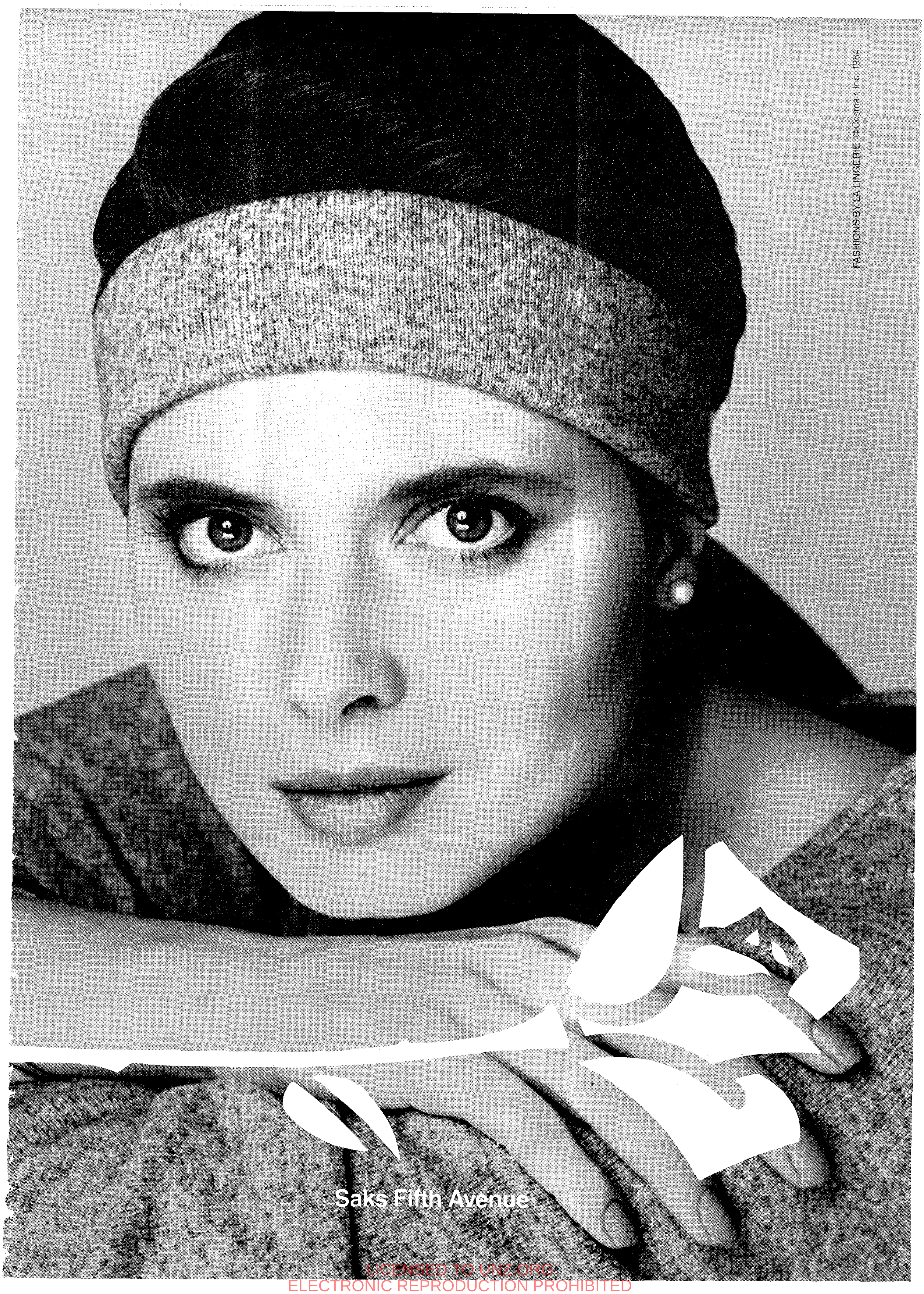


LANCÔME
PARIS



FASHIONS BY LA LINGERIE ©Cosmair, Inc. 1984
Saks Fifth Avenue

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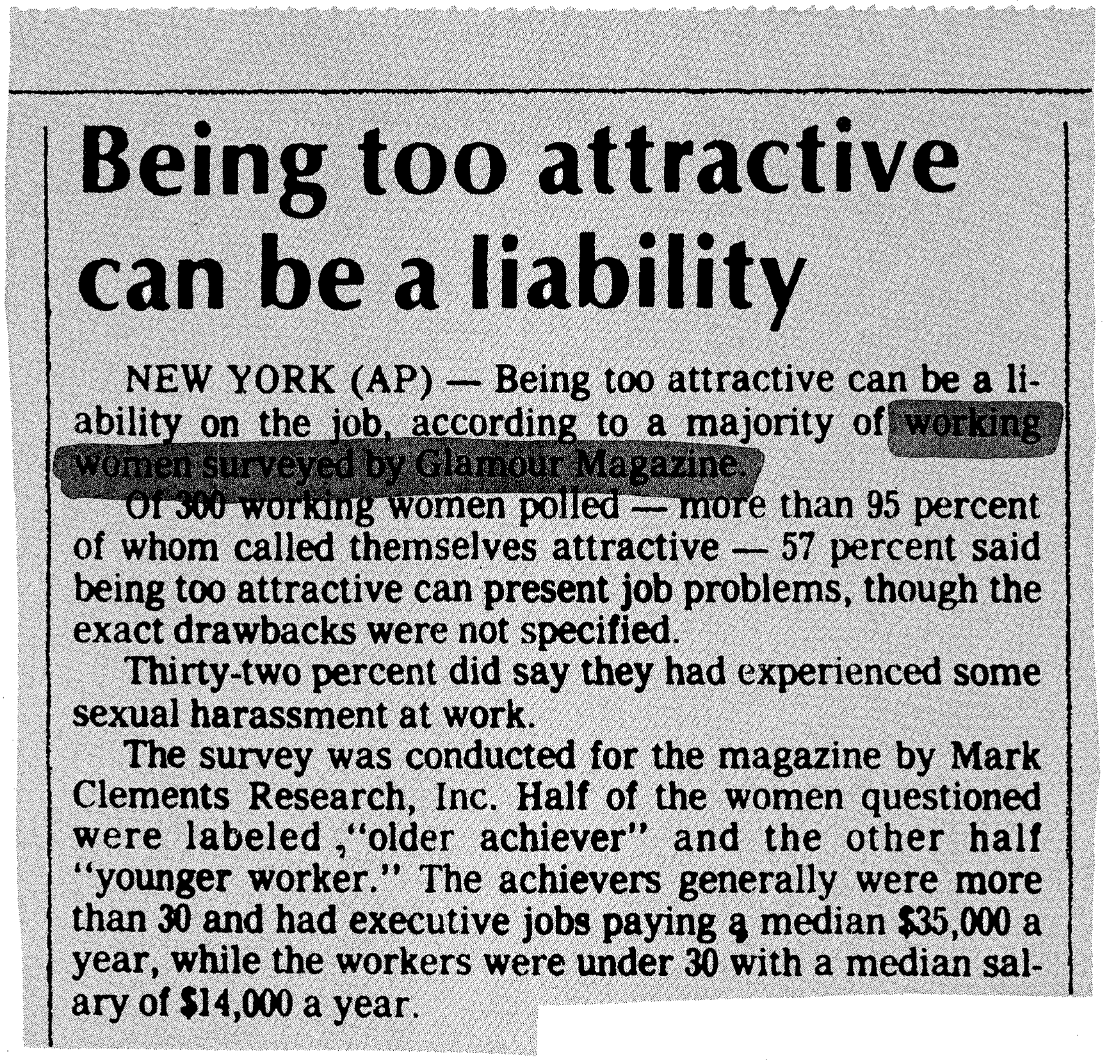


Being too attractive can be a liability

NEW YORK (AP) — Being too attractive can be a liability on the job, according to a majority of working women surveyed by Glamour Magazine.

Of 300 working women polled — more than 95 percent of whom called themselves attractive — 57 percent said being too attractive can present job problems, though the exact drawbacks were not specified.

Thirty-two percent did say they had experienced some sexual harassment at work.

The survey was conducted for the magazine by Mark Clements Research, Inc. Half of the women questioned were labeled ,"older achiever" and the other half "younger worker." The achievers generally were more than 30 and had executive jobs paying a median $35,000 a year, while the workers were under 30 with a median salary of $14,000 a year.

GLAMOUR— THE FASHION & BEAUTY MAGAZINE THAT TAKES ON THE ISSUES

Glamour is involved with the issues. That's why more and more involved women are turning away from fluff and looking to Glamour. In fact, while other women's magazines lost newsstand circulation in the last three years, Glamour was up–15%. So if you're not already in Glamour, you're not taking advantage of the issues.

On Madison Avenue/Bernice Kanner

PUTTING IN THE FIX

Birth of a Cosmetic

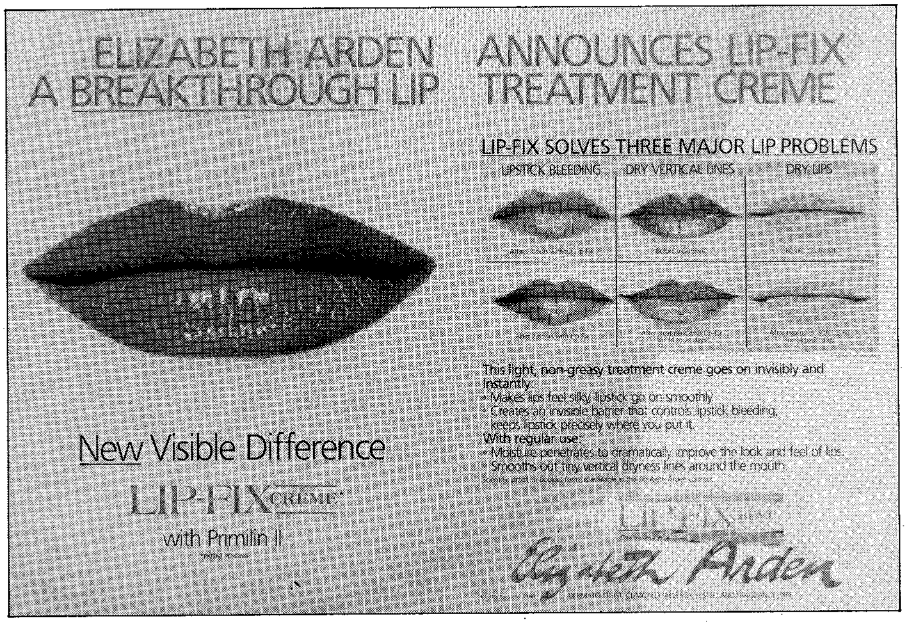
IN THE WORLD OF NEW PRODUCTS, THE chicken-egg question is: Which comes first, the need for a new creation or the technology? Cosmetics giant Elizabeth Arden has built a virtual money machine by coming up with breakthrough formulations and then awakening American women to their "need" for them.

How does Arden do it? Though cosmetics companies are usually as tight-lipped as the C.I.A., Arden executives allowed probing eyes to relive the birth of two cosmetics: their spectacularly successful Visible Difference Lip-Fix Creme, introduced in 1983, and the second member of their Fix family, Eye-Fix Primer, which lands on department-store counters nationwide this month.

The repair products—and there are more to come—actually had their genesis in 1974, three years after Eli Lilly, the mammoth pharmaceutical concern, acquired Elizabeth Arden. The cosmetics company had been founded in 1910 by a onetime nurse from Canada, Florence Nightingale Graham, who concocted all its facial-treatment preparations. When Lilly took over, it imposed scientific disciplines where none had existed before. Remember, this is an industry very accustomed to hocus-pocus. Today, Arden plows 9 percent of its $300-million in annual sales into research.

"In 1974, we instituted a basic program to study the properties of skin," says Dr. John A. Cella, vice-president of research and development at Arden's facility at Eli Lilly, in Indianapolis. And we introduced our super cream, Visible Difference. In 1978, we discovered we could increase cell turnover, that there was one facet of aging we could reverse with a cosmetic." Two years later, Arden introduced Millenium program for "maturing skins." As a matter of course, the television networks requested substantiation for the claims; Arden complied with a 1,500-page, 5.3-pound tome.

At this point, Arden scientists "knew a lot about skin," says Cella, and cast about for ways to apply that knowledge. "We had hit upon a substance—it's formulation is top secret, only three or four people in the whole company know what it is—and we gave it the trademark name Primilin II." (There is no Primilin I. Focus groups responded more favorably to the Roman numeral II.) "Then we went looking for problem areas, and we discovered," Cella claims, "that it can stop the oils in lipstick from seeping into the rhytides, the vertical lines above, below, and around lips."


ELIZABETH ARDEN ANNOUNCES LIP-FIX

A BREAKTHROUGH LIP TREATMENT CREME

LIP-FIX SOLVES THREE MAJOR LIP PROBLEMS

This light, non-greasy treatment creme goes on invisibly and instantly:
- Makes lips feel silky, lipstick go on smoothly.
- Creates an invisible barrier that controls lipstick bleeding, keeps lipstick precisely where you put it.

With regular use:
- Moisture penetrates to dramatically improve the look and feel of lips.
- Smooths out tiny vertical dryness lines around the mouth.

New Visible Difference

LIP-FIX CREME

with Primilin II

Elizabeth Arden

Multi-million-dollar formula: *Find the solution; pose the problem.*

He hands me a mirror. "See those rhytides around your lips?" (There they are—heaven forbid.) "We surveyed women to find if they had the problem for which we had the solution." They did—and, in April 1983, Arden introduced Lip-Fix, a treatment cream to keep lipstick from "bleeding." It was the most successful new-product introduction in cosmetics history.

The truth is, many cosmetics users did not recognize their errant lips until they were probed in Arden-sponsored focus groups. "It was not top-of-mind awareness," says Fred Scott, vice-president of marketing for Arden. "But once exposed to the idea of dry, chapped lips with vertical lines, women, particularly younger consumers, said, 'Yeah, I've got that problem.' "

Focus-group participants were much more responsive to the phrase "bleeding lipstick" than to either "feathering" or "running" lipstick. From focus groups of about 600 women and from two phone surveys of 300 women each, Arden suspected a gold mine in the making. About 45 percent of respondents said they were interested in the lip mender. "Twenty-two-year-olds were as interested as 62-year-olds, blacks as interested as whites, coasters as interested as Midwesterners," says Scott. Predictably, heavy cosmetics users—city dwellers and working women—were slightly more eager to get hold of the product than were light cosmetics users—rural women and housewives.

Early on, Arden decided to pitch Lip-Fix as a cure for all that ails the puckers. "Consumers don't really care how a product works, they just want to know what it's going to do for them," says Paulette Dufault, director of advertising and creative services at Arden. "In cosmetics, what you're selling is end benefit, end benefit, end benefit."

The Arden team learned a number of important lessons from their focus groups: 1) before-and-after pictures were essential; 2) Primilin was an acceptable name for the active secret ingredient; 3) touching on Primilin in advertising was important but "making too much of it would be counterproductive"; and 4) even though the right-hand pages of a magazine draw more attention than the left, a set of large, bright-red lips placed anywhere would shift attention there. (In two-page spreads the lips are always on the left, and the sales pitch with before-and-after pictures is on the right.)

Concurrently, Arden's researchers were conducting scientific tests to ensure the purity and safety of Lip-Fix. (The Federal Food, Drug, and Cosmetic Act was amended in 1975 to require that if such tests are not undertaken the product's label must bear a warning.) The cream was smeared on bunnies in a modified Draize rabbit eye-and-lip test. In addition, 2,000 human subjects par-

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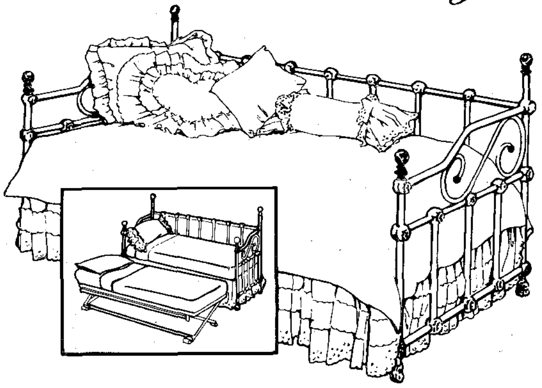

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ticipated. Some had the Fix applied to half their lips; objective cosmetologists evaluated the results hours later.

Some people had the cream put on small patches of their back so researchers could look for flaring and redness, which would indicate allergic reaction or irritability. "A standard antiperspirant routinely scores 600 in the irritability test," says Cella. "Lip-Fix came in at lower than 50." Some 300 willing subjects queued up at Arden's Dermatology Laboratory, at Indiana University, for the Fix, and the $5 to $100 paycheck that went with being a guinea pig.

Arden did even more research for Eye-Fix. But this time, it found that between 60 and 65 percent of respondents liked the idea of the product. "Lip-Fix didn't just open a product category; it opened consumer receptivity to repair products," says Scott. "A lot more women knew they had a problem with creasing, caking, fading, with shadow that didn't last long and that blinked off. They had found that their own loving hands and old home remedies had only intensified the problem. They were, in a word, ready for Eye-Fix."

But there were different ways to serve it up, as Arden discovered. "We showed consumers pairs of before-and-after eyes. But the layout got so cluttered and confusing, we finally decided to go with one eye dressed, if you will, and the other untreated," says Dufault. "Using two big lids the way we had used two big lips just didn't work. Women didn't find it appealing: It looked as if the model had a black eye, and the shadow color became a real bugaboo. But as far as a story, there was no question we had one in its durability." The solution to the print-ad quandary seemed to lie in finding the right shadow color.

Current radio and television commercials promise that the new Eye-Fix Primer "controls eye-makeup creasing and fading ... makes shadow glide on ... keeps going as long as you do. Noon ... no touch-up needed. Five P.M. ... still no creasing. Eight P.M. ... eyes look great! Midnight ... wow!" Though mountains of data demonstrated the long-lasting remedial powers of Eye-Fix, CBS refused to run the commercial because it wasn't actually filmed from early morning to midnight. The other networks were not such sticklers.

Before Eye-Fix was ready for launch, it was subjected to the ultimate test. More than 350 people were asked to use the product for three to four weeks. "In early focus groups, we made sure we were slaying the right dragon," says Cella. "Now we wanted to know the ultimate make-or-break question. In marketing I think they call it 'Do the dogs like the dog food?' "

The "dogs" apparently scarfed it

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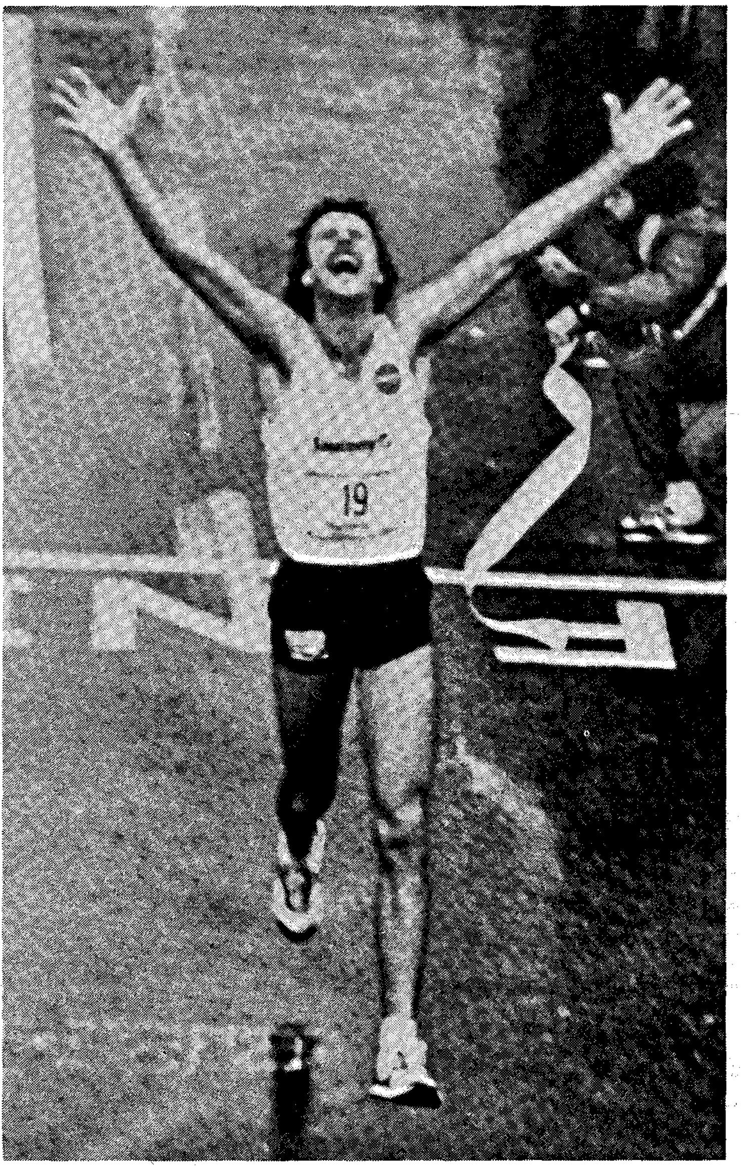

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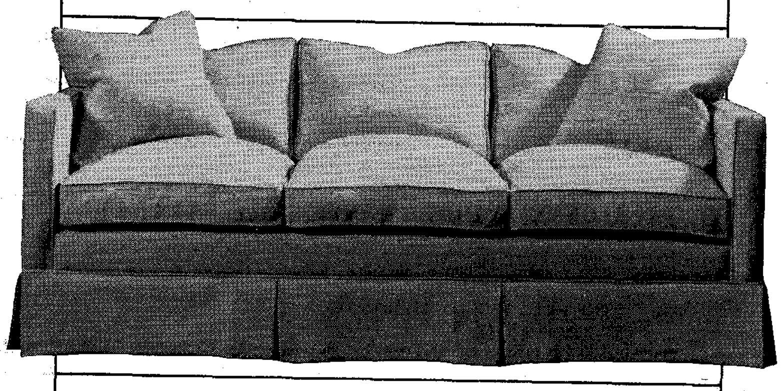

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down. After three weeks, Cella claims, 80 percent of test users reported their makeup went on more easily, 90 percent that it stayed on longer, 80 percent that they had less creasing, 75 percent that their eyelids were smoother and softer, and 90 percent that overall their eye shadow performed better. Furthermore, when asked to surrender the product, more than 90 percent asked to keep it. "Very unusual," says Cella.

Customer receptivity—both Fixes are in some 3,500 stores nationwide—has also been unusual, according to Arden president Joseph F. Ronchetti. In its first year, Lip-Fix raked in more than $20-million in worldwide sales, more than four times Arden's projections. And nine other cosmetics companies—including Revlon, in January—have introduced similar albeit lower-priced lip fixes. (Either Arden Fix fetches $10.) The first day Eye-Fix reached stores, says Ronchetti, "170 pieces walked out of Bloomingdale's—without any heralding or advertising." But Arden plans to beat the drum with at least a $5-million budget for advertising.

The formula obviously works for Arden. "We're seeking new breakthrough scientific areas where the competition isn't," says Ronchetti. "We want to pioneer with fixes for other trouble spots." He would not elaborate, but my guess is that a neck fix and nail-enamel-wear fix are headed our way.

(Cella adds that the latest "revolutionary" concept out of Arden's R.&D. labs is that most changes occur in the dermis, the skin layer beneath the surface. Researchers are currently developing new products based on this idea.)

But do the current products work? The company says yes. No one has yet challenged the Fixes. But in 1980, when the National Advertising Division of the Council of Better Business Bureaus questioned Arden's claims about Millenium, the N.A.D. agreed that Millenium, at least, does accelerate the natural skin-cell-renewal process and restore the skin's ability to care for itself.

Dermatologists are less impressed. "I won't quarrel that the products work, but I sincerely doubt that they are any major breakthrough," says Dr. Herbert Hochman, an assistant professor of dermatology at Columbia University College of Physicians and Surgeons. "Their effect is cosmetic, not biological; they are not magic potions. They coat the surface of the areas involved to keep them moist, prevent evaporation, and protect them from the elements," he says. "They keep eye and lip makeup from running, and they temporarily cover wrinkles and conceal lines until you wash the products off. Don't mistake them for any fountain of youth. Smear yourself with this all you want. I assure you, you won't become fifteen." ■

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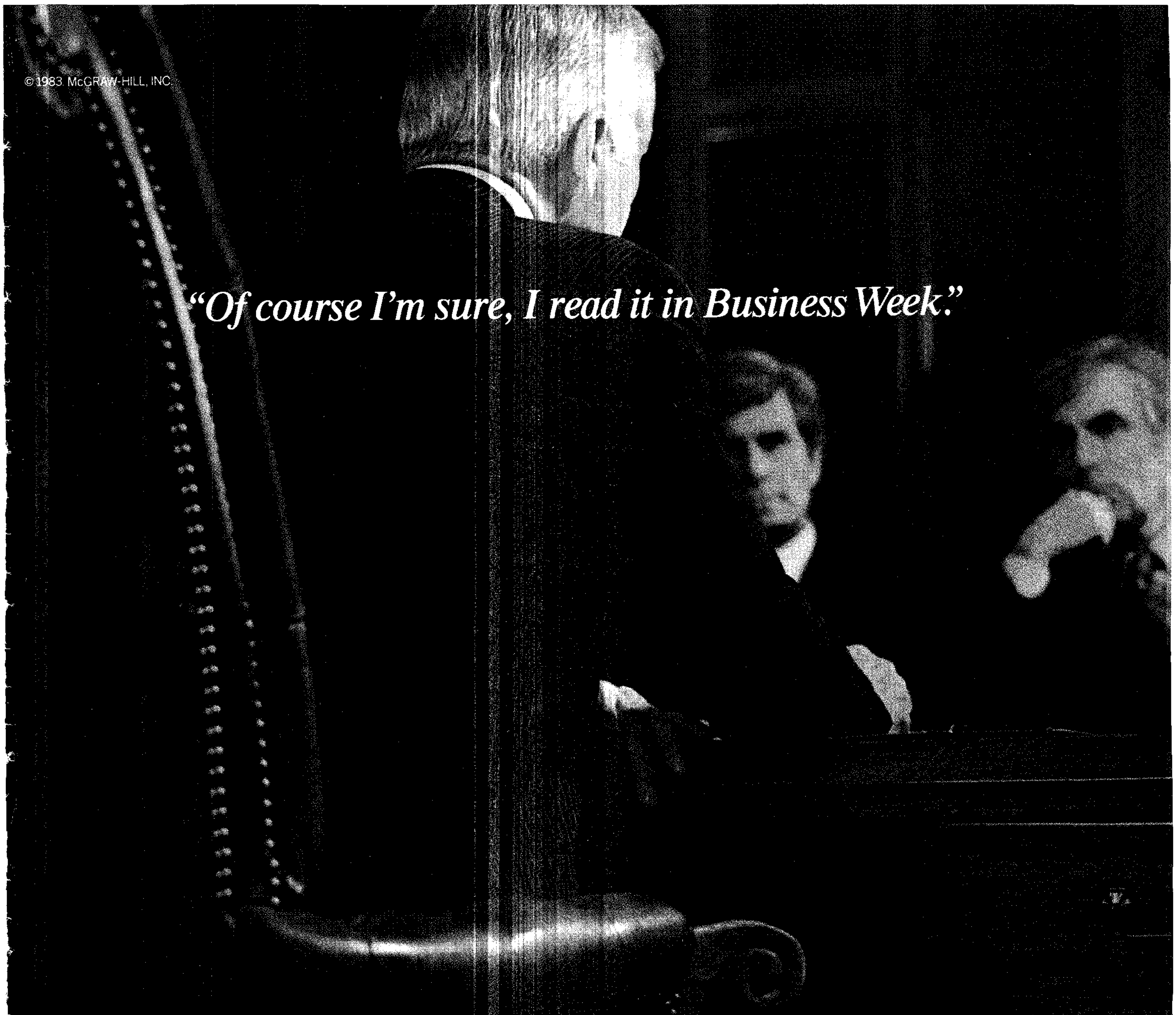
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Cityside / Joe Klein

THE HOMELESS ON PARK AVENUE

No room at the inn?: *East Siders oppose plans to shelter 400 at the Seventh Regiment outpost.*

The Armory Uproar

IT'S BEEN A DIFFICULT WINTER ON PARK Avenue. First, there was the matter of Kyu-Sung Choi's plans for a greengrocery at 75th Street. "Do the residents of Park Avenue want to look out the window at *vegetables?*" asked Mrs. Shirley Bernstein, the leader of the opposition. "They most certainly do not."

Such severity proved embarrassing. Dick Cavett and others rallied to the Korean's defense. Mr. Choi agreed to hide his vegetables from public view and became a purveyor of "gourmet" foods. But in mid-March, just as the produce-stand controversy abated, there was a new outrage: Word leaked that the city and state were going to expand the shelter for homeless men in the Seventh Regiment Armory, at 66th Street, from 150 beds to 400—and possibly more.

Park Avenue's reaction was somewhat more restrained this time, but no less vehement. "I don't want my name used, like that unfortunate woman with the fruit stand," said one local matron, referring to Mrs. Bernstein, "but this is a frightful situation. The men urinate in the street. I would like to know where they all come from. There are rumors that they are coming from as far away as Chicago."

Other neighborhood people worried about indigents defiling the armory, a national historic landmark that contains the last surviving room decorated by Louis Comfort Tiffany, as well as other treasures. "It is," said Frederick B. Gleason III, a leader of the opposition, "like establishing a shelter for the homeless in the Metropolitan Museum of Art."

The extra 250 beds are to be located on the armory's large drill floor, displacing the tennis club. The Knickerbocker Greys, an ancient drill team for preppy boys, no longer would have a place to do about-faces. The rumored effects of the expansion escalated sharply from there: The added men would force the National Guard's 107th Infantry battalion, proprietors of the armory, to less sordid pastures upstate. With the National Guard gone, it was said, the city could reclaim its title to the land beneath the armory and bequeath it to whichever real-estate developer contributed the most to the mayor's re-election campaign. Tishman Speyer, which made a play for the site through Governor Carey three years ago, was said to be waiting in the wings. "Ridiculous," said a city official. "Park Avenue paranoia."

If it was paranoia, State Senator Roy Goodman was making the most of it. Usually the soberest of legislators, he was raising the specter of armed insurrection, of terrorists mixing with the homeless, breaking into the armory's weapons cache and making off with 1,000 automatic rifles and 12,000 rounds of ammunition. When asked if he was seriously concerned about that possibility, he insisted, "I certainly am. There is only a single padlock on the ammunition locker. The cots on the drill floor will be within *feet* of the closets where the rifles are stored. The danger seems perfectly clear."

What seemed even clearer was that Park Avenue was in danger of appearing snooty and ridiculous yet again.

"Actually, that's not fair," said Cindy Freidmutter, who is Carol Bellamy's expert on the homeless. "This is more sad than snooty. That community—Lenox Hill—has been one of the very few in the city to show *any* interest in the homeless. They have a neighborhood coalition that runs a small shelter for women. When the armory was proposed as a shelter for men last year, the community didn't protest. In fact, they were very cooperative."

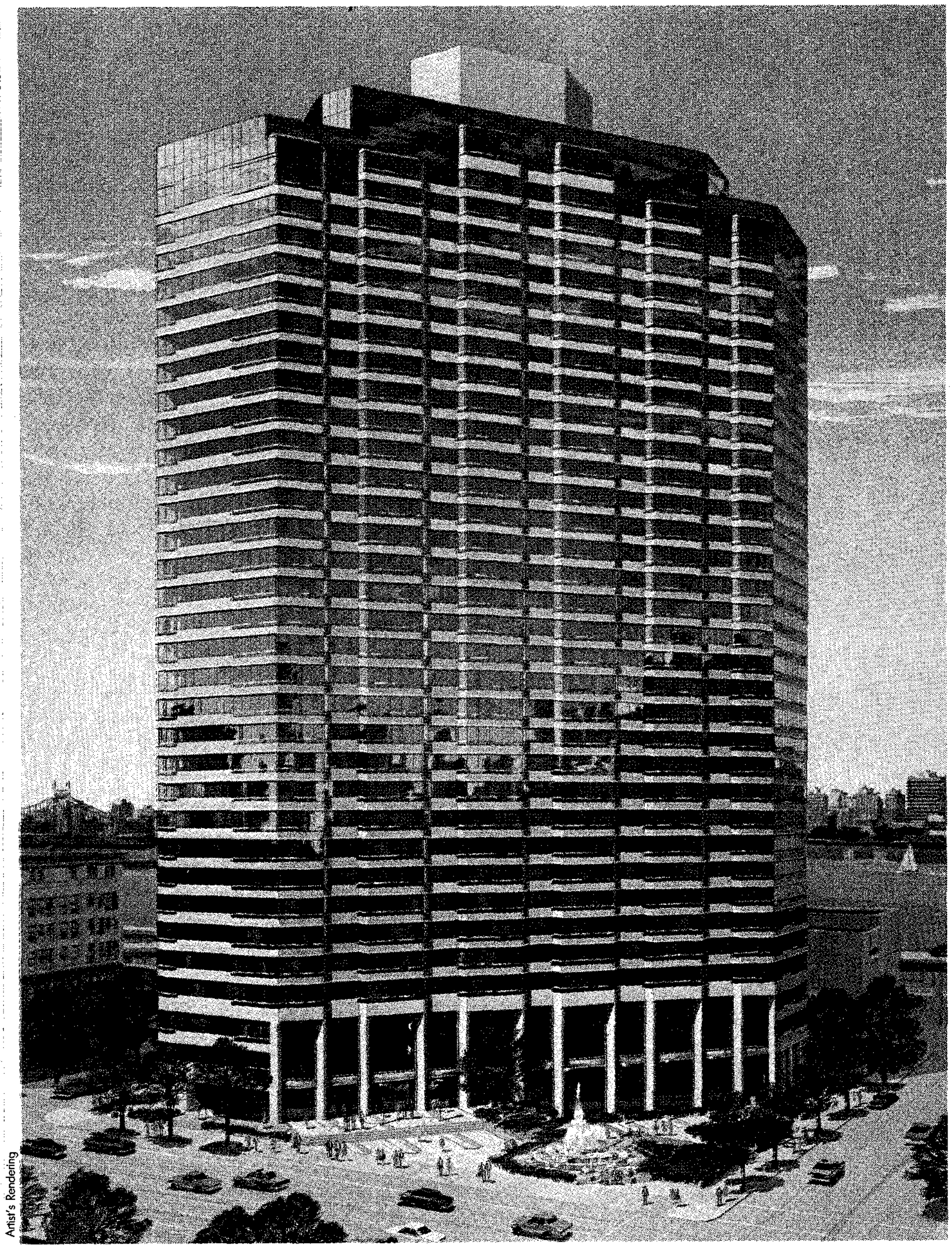
The Seventh Regiment Armory was one of six that the state made available to the city beginning in 1981, after a consent decree stipulated that local governments had to provide a bed, food, and sanitary facilities for anyone who claimed not to have a place to sleep. The armories were supposed to be made available just to meet a temporary emergency. But the number of homeless people has grown steadily (about 17,000 at last count—of whom 6,400 are single men and women and the rest members of families). While the State Legislature has set aside $20 million this year to build permanent shelters for the homeless, the "temporary emergency" seems likely to continue indefinitely.

"We have a real crisis at the Fort Washington Armory [in Washington Heights]," said Jack Deacy, of the city's Human Resources Administration. "We've had more than 1,000 men sleeping on the drill floor there. We'd like to bring that number down to 500. The community up there has been very upset. At the same time, there have been only 150 men using Park Avenue. Granted it's a chic armory, a showcase, but it seemed the logical place to expand."

Before that decision was made, in mid-March, the Park Avenue shelter had been confined to a row of former National Guard classrooms, on the third floor of the armory, and a gymnasium,

Photographs by Don Hamerman.

MANHATTAN PLACE



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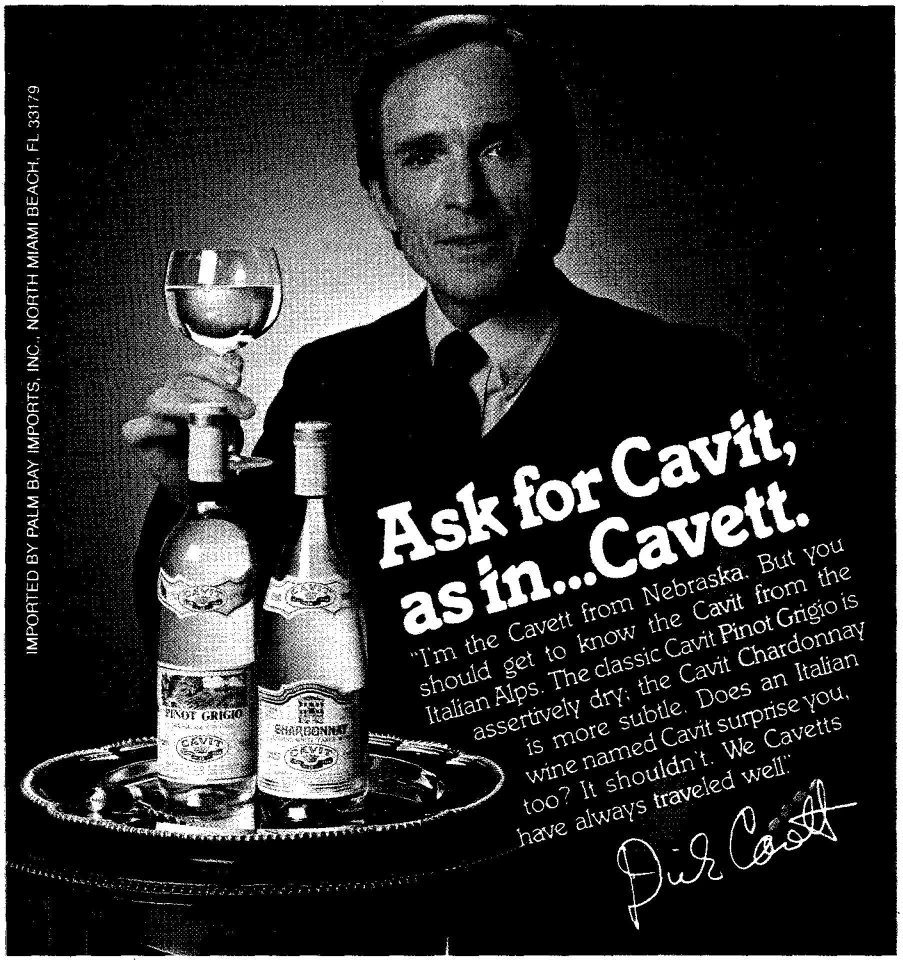

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Dick Cavett

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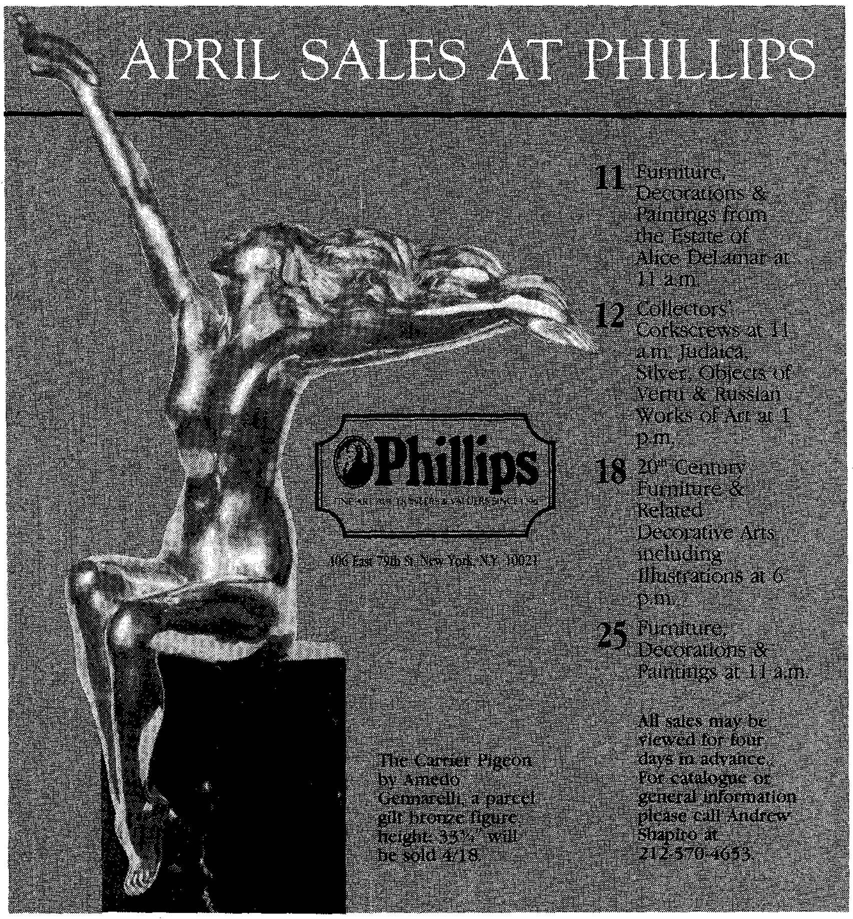

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The Carrier Pigeon by Amedo Gennarelli, a parcel gilt bronze figure, height: 33¾" will be sold 4/18.

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on the fifth. The bare rooms clogged with narrow cots were grim, but the shelter was one of the more popular in town. "We've had every bed filled every night," said Michael Lessinger, the deputy director, who added that the men came from a processing center on East 3rd Street, not Chicago. "The men like it because it's smaller, safer, and cleaner than most other shelters."

"This is the best I've been to, and I've been to quite a few," said Andre Brooks, a well-spoken man who claimed that he has lived in city-run shelters since his business went bankrupt, in 1981. "The atmosphere is more relaxed. The staff seems concerned. It isn't a factory."

Despite the rather strange sight of indigent men—some obviously mentally ill, some obviously alcoholic—wandering the same halls as socialites on their way to a private party in the officers' mess or Biedermeier dealers at the winter antiques show, there were apparently few protests from the community. "We had a grand total of two complaints in the year before the expansion was announced," said Celine Marcus, a member of the local planning board and a leader of the Neighborhood Coalition for Shelter. "Of course, there's been a lot of complaining recently. My own feelings are mixed. From a humanitarian point of view, I believe the shelter will be too large to provide adequate services for the men. But we do have a crisis at Fort Washington, and I do believe the homeless take precedence over tennis." On March 26, the first 50 beds were moved onto the drill floor, covering a space formerly occupied by two tennis courts. "We're starting slowly, but we'll have all 250 in by mid-April," said Deacy. "It's a *fait accompli.*"

Perhaps not so *accompli* as all that, though. The city seemed to proceed a bit more gingerly with the plan after the neighborhood held a rally at the armory. Among the speakers were members of the Seventh Regiment veterans' association, who threatened to blockade the entrances, and leaders of the citywide Coalition for the Homeless, who spoke passionately against "warehousing" the needy. Even two men who were currently living in the shelter spoke against the expansion. A petition was circulated, which received more than 250 signatures.

"In a perfect world, we'd certainly have the sort of small community shelters that the opponents up there want," Deacy said. "To do that, though, we'd have to open another 70 or 80 shelters in the city, and while the sites—abandoned schools and such—may be available, the communities would be opposed. We'd have to move these people in at night. You might recall that to open a shelter on West 155th Street, in Harlem, a few years ago we needed 350 cops

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–*Car and Driver,* Dec. 1983.
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**Base sticker price with transmission package excluding title, taxes and destination charges. †Based on sticker price of options if purchased separately.
‡Comparison of sticker prices when comparably equipped to Horizon's Transmission Package. Standard equipment levels vary.

to keep 1,500 angry local residents from attacking the place."

Fred Gleason, the opposition leader, doesn't see why Park Avenue people should be taken less seriously. "We were willing to do our part. We were told it was a temporary situation, and we agreed to help. And what do we get for our cooperation? Five hundred more men." Gleason insisted there will be 500 more, even though the city said 250. "They lie," he said. "You can't trust a thing they say. But we're going to stop it. We're taking it to court, because it's illegal. State regulations say that you must have one toilet for every ten men, and a shower for every fifteen. As it stands *now,* there are only four toilets and six showers for 150 men." The veterans' association has a request for a preliminary injunction against the expansion pending in State Supreme Court. "We're going to take this as far as we have to," said Gleason. "We're convinced that eventually we'll win. We've hired Roy Cohn to represent us."

Outsider: *Parties, antiques, the homeless.*

"They'll lose," said Bill Eimicke, the aide to Mario Cuomo who is in charge of shelter for the homeless. "We'll simply move portable toilets and showers into the Park Avenue armory." Eimicke said that as the weather grows warmer and the men return to the streets, the veterans' association action "will become moot. We won't need the beds. And next winter, I hope, we'll have some permanent shelters built. There are no guarantees, though. We may well need the armory again. This problem has been one of the blessings of the Reagan administration. As long as we have Reagan, we're going to have this problem. That's something for them to think about over on Park Avenue." ■

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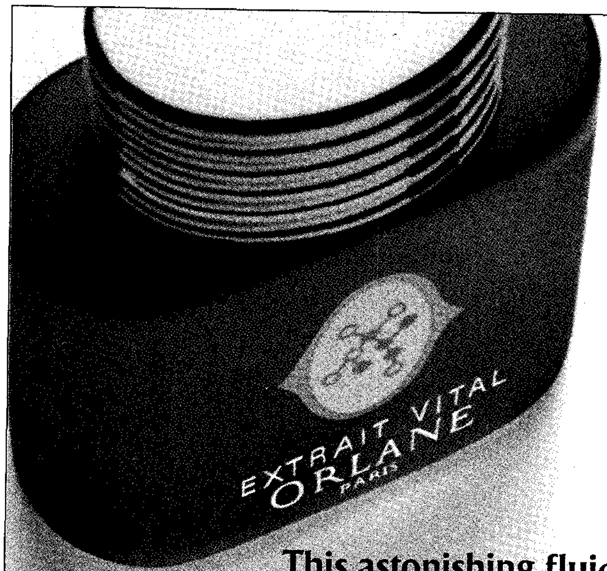

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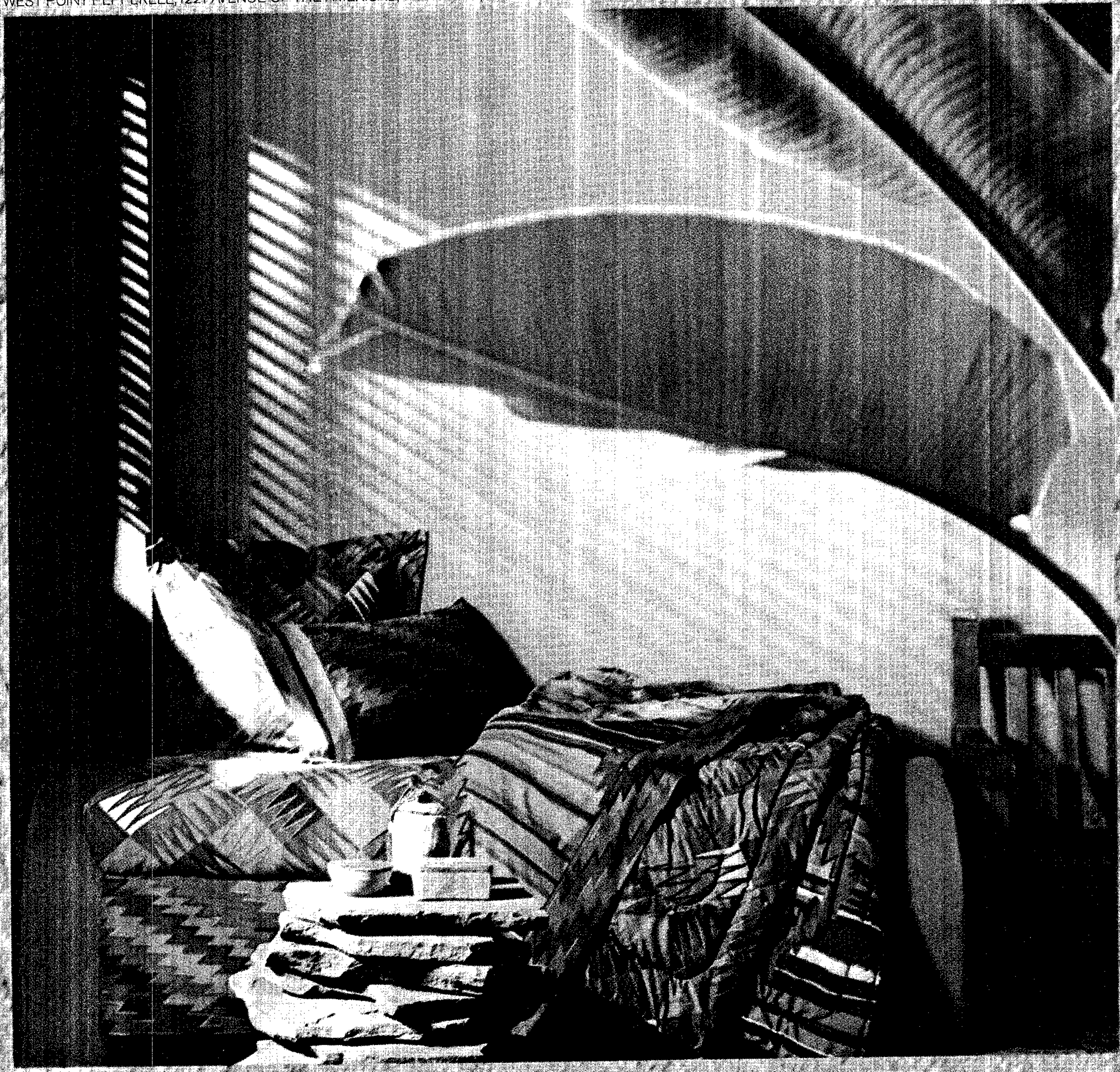

MARTEX 1984

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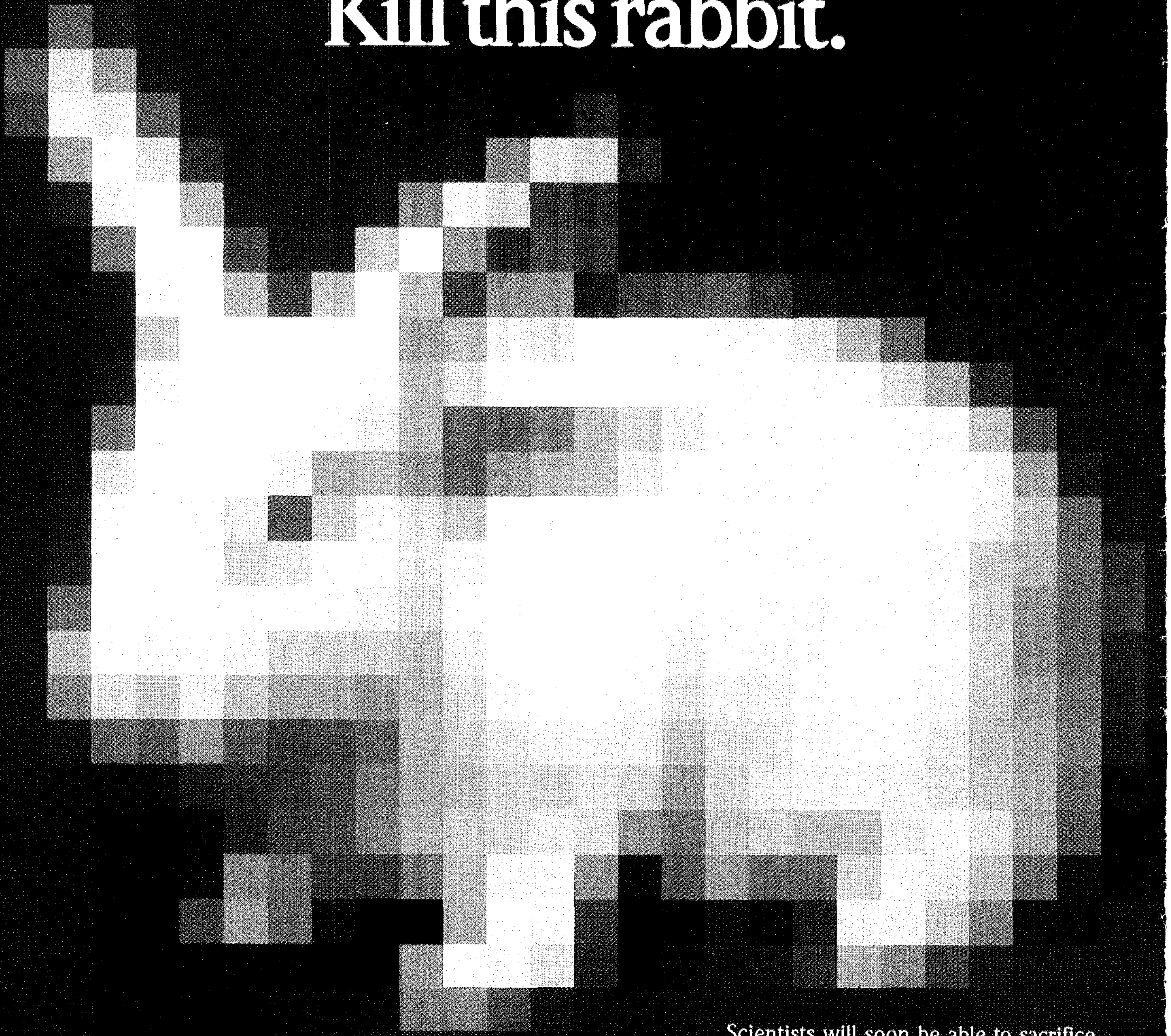
TO THE ART OF MAKING A BED



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The National Interest/Michael Kramer

HART'S LAST CHANCE

Pennsylvania Pivot

Nothing succeeds like success: *Was Hart a 30-day wonder?*

WHAT WENT WRONG FOR GARY HART IN New York last week? Everything. Is it over? Almost.

"No, it isn't," insists Hart. "Even if I lose Pennsylvania that won't be 'it.' We'll still have half the delegates to select."

Yes. But. Hart is now counting on a western strategy to win the nomination. But even if he captures two-thirds of the 784 delegates up for grabs in those states—which would represent a phenomenal showing given the Democrats' weighted voting system—Hart will still be well shy of the 1,967 delegates needed for victory.

Until now, Hart has had a good argument. He maintained, correctly, that Walter Mondale's lead in delegates didn't matter. The Democratic party, he said, would not nominate a candidate who couldn't win the popular vote in the large industrial states a Democrat must carry if he is to have a chance against Ronald Reagan in the fall. Hart's thesis is still valid. But it's Walter Mondale, with his victories in Michigan, Illinois, and New York, who is the beneficiary of Hart's analysis.

"If we can win the West, which includes California, and then if we also have a Gallup poll that shows Gary doing much better against Reagan," says a Hart aide, "then we have a shot at getting the nomination. But we need Pennsylvania bad."

It *could* happen for Hart in Pennsylvania. The polls as of last week showed an even race. But if Hart doesn't win this Tuesday, a different question could fairly be asked: Shouldn't Hart quit for the sake of party unity?

By now, the results of the exit polls in New York must be familiar to everyone: Hart lost across-the-board—and even among those most concerned about Mondale's ties to special-interest groups, Hart was able only to split the vote. But the most interesting finding was not widely reported. According to ABC, over 60 percent of the people who disliked Hart did so either because they perceived him to be "unclear about his stands on issues" or because he "paid too much attention to style and image." In other words, Hart was viewed (unfairly) as a self-created, celluloid candidate who lacked substance.

Much of the credit for this negative view belongs to Mondale. Issues such as whether the United States should move its embassy from Tel Aviv to Jerusalem were manipulated by Mondale to foster the impression that Hart, who had changed his position on the matter, didn't know what he believed.

In an effort to shift the electorate's attention from the embassy question, Hart spoke unceasingly about his opposition to America's involvement in Central America. The prime vehicle for his view was the "fuse" commercial. In that advertisement, a bomb is on the verge of exploding as a fuse burns down. While this is happening, an announcer says that Mondale hasn't learned the lessons of Vietnam because he supports retaining an American military presence in Central America, while Hart wants all the troops out now. Hart's polls told him most people favored his view. The "fuse" commercial seemed like a winner.

It wasn't. By raising another foreign-policy issue, Mondale was able to counter with *his* favorite commercial, the "red phone" spot. And, as Mario Cuomo's top political aide, Tim Russert, puts it, "the 'red phone' beat the 'fuse.' " There's nothing subtle in the "red phone" commercial. Hart's readiness to handle the presidency's burdens is directly challenged. Hart is described as "unsteady, untested, and unsure," the kind of man America would be foolish to entrust with its nuclear arsenal.

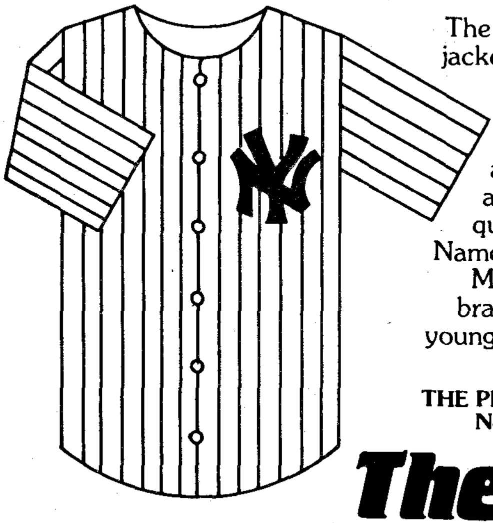
"My problem," says Hart, who has an unsentimental way of viewing himself, "is that I'm only 30 days old. People know that it's time for a change, but I may be too new for them to trust me with their lives. They just don't know enough about me."

A month ago, Hart crowed that he was a tabula rasa, a candidate in whom voters could invest their own memories and hopes. The obverse possibility seems not to have occurred to him—that the more people saw of him the less they would like him. He never figured that the blanks could be filled in adversely. But that's exactly what's been happening. And now, as he fights to counter the negative impressions, Hart is in a peculiar position.

The battle inside the Hart organization—and it goes on constantly—is between campaigning on the high or the low road. By temperament, Hart appears genuinely to disdain negative campaigning. He says the "fuse" commercial is one he is comfortable with because the question of using American forces in Central America is a "moral" issue. But he has resolutely refused to attack Mondale at his most vulnerable point—the former vice-president's contention that on a number of politically sensitive matters he fought against the Carter administration's policies inside the White House while steadfastly supporting those same positions in public. There's nothing wrong with being a good soldier—and some would even say that loyalty is a vice-president's *duty*. But that's not how Mondale portrayed his prospective tenure before he took office. "I made it clear to [Carter]," said Mondale during the 1976 campaign, "that I was not inter-

Photograph by Allan Tannenbaum/Sygma.

NEW JERSEYS IN NEW YORK.



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ested in serving in a role that was ceremonial, or serving in a role where if I really felt deeply about something I was prevented from saying so." Eric Engberg, of CBS, did a powerful piece around these words before the New York primary, and some of Hart's aides begged their candidate to run with the same line. But Hart wouldn't do it.

Hart believes he must appear "presidential" in order to counter Mondale's "red phone," so he has ceded the low road and will probably respond to Mondale's jabs in only the most muted way.

Mondale, meanwhile, is enjoying the best of both worlds. He is thought to have the experience and qualifications necessary for the White House. What he lacked before—a perception that he was tough enough for the job—is being overcome, at least among Democrats, by his going for the jugular. So Mondale gets to blast Hart for any number of real and imagined sins while at the same time receiving plaudits for finally showing that he can deal with force against an opponent. And the jump from being hard on a political challenger to being perceived as a man who would be tough on the Russians—or the labor unions—is one the electorate seems willing to accept without a second thought.

How does Hart go into Pennsylvania? "On his knees, praying," says Mario Cuomo. Well, it's not quite *that* bad. Hart does have a few advantages. "Our polling shows that people aren't as skeptical in Pennsylvania as they were in New York," says a Hart adviser. "And we've got a decent organization, which we didn't have in New York, and there's no strong Democratic establishment against us as there was last week. Also there are fewer Jews, and the Jews really killed us in New York."

More important, perhaps, is the fact that the polls that said Hart and Mondale were even in Pennsylvania last week also had Jesse Jackson doing poorly among blacks—a result attributable in large measure to the support of Mondale by Wilson Goode, the newly elected black mayor of Philadelphia. But most of the other black leaders in Pennsylvania came out for Jackson late last week—after the poll was taken—and it's hard to imagine that Jackson won't do very well in the black community on Tuesday. And if he does, Jackson will once again be cutting into Mondale's potential support—a break for Hart.

But Hart is facing real trouble in Pennsylvania, a declining state with higher-than-average unemployment, a setting in which Mondale has scored his most important victories. And the state's large concentration of depressed heavy industries, like steel and coal, makes matters even worse for Hart. Organized labor isn't as strong in Pennsylvania as it is in New York, but Hart will again suffer

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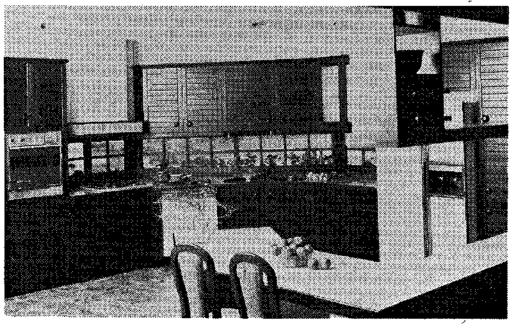

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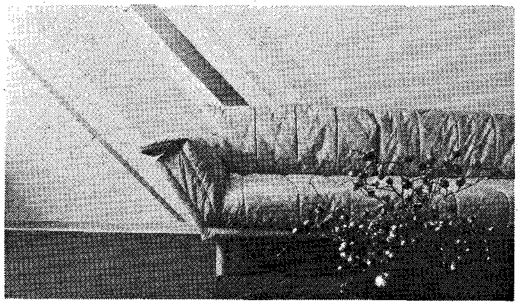

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from his having voted against th Chrysler bailout and for his oppositio to domestic-content legislation. Th steel industry, especially, has lon fought for the protectionist legislatio Hart is against (and Mondale favors and Mondale will surely remind his audiences that in 1979 Hart voted against federal-loan guarantee for the Wheeling-Pittsburgh Steel Corporation.

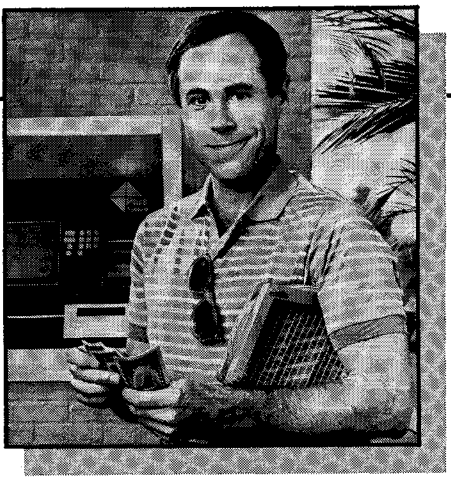
On top of this, in recent years, Pennsylvania has had the most stable population in the nation. There has been onl a slight influx of the kind of youn upwardly mobile voters to whom Ha appeals. And, as in New York, only registered Democrats may vote, and Mondale is strongest when independents ar excluded. And there will be sever critical congressional and local elections on primary day, so the party organization, which is backing Mondale, ha an added incentive to turn out its mo ardent supporters.

As for the momentum Mondale ma have gotten from his big win in Ne York, well, it may or may not matter i Pennsylvania. Hart's victories on Supe Tuesday didn't help in Illinois; Mondale's win in Illinois didn't mean muc to Connecticut Democrats; and Ne York seems to have cared not at a about Hart's strong showing in Connecticut. It seems that each state's voters ar waiting till the race reaches them befor paying attention. And then they decid without regard for what has happene previously.

A FEW WORDS ABOUT SOME POLITICIAN who weren't on the ballot in New Yor last week: Governor Mario Cuomo was big winner. Other Democratic leade who've supported Walter Mondale hav been unable to transfer their popularit but Cuomo did just that. He called th shots for Mondale in New York, and hi national stature among Democrats wi skyrocket as a result.

Ed Koch came late to the Mondal fold, and he undoubtedly helped Mondale among New York's Jewish voter But the huge turnout among blacks—with whom Koch has been feuding fo years—may well spell trouble for th mayor when he seeks re-election, i 1985, especially since Jesse Jackson ha declared that New York is "ready" for black mayor.

Ronald Reagan won, too—and particularly among Jews. For some time, Jew have been voting more conservative an Republican. And this year, despite heated Democratic race, Jews accounted for only 23 percent of the statewide vote—a far cry from their usua participation. The anecdotal evidence o Jewish leaders seems to have been born out: Jews are likely to vote heavily fo Reagan in the fall, something the Democrats can ill afford. ■



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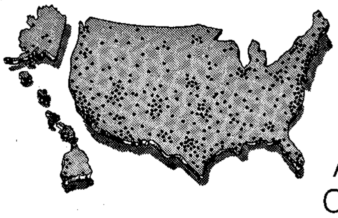

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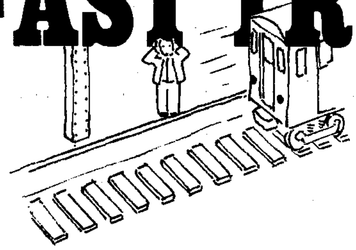


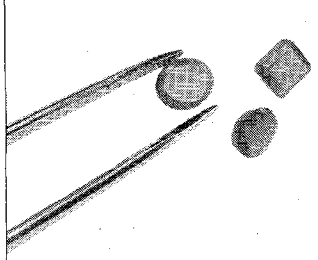
SHOPPING

THE CARAT AND THE SHTICK

A FULL PAGE AD IN THE *Times* Sunday magazine tells us that "the New York jewelry firm of Carter & Van Peel" is selling "1-carat emeralds from its New York corporate vault" by mail for only $4 a piece. Well, they *are* emeralds—but unlike any you've seen in the windows of, say, Van Cleef & Arpels, the Fifth Avenue jeweler whose name this mail-order merchant seems to echo.

"I've seen those emeralds, and they're awful, worthless pieces of junk, like stones you might find in the street," said Van Cleef & Arpels vice-president Malou Arpels.

"These are emeralds of very poor quality, like bad costume jewelry," added Postal Inspector Terry Loftus.



Carter & Van Peel attorney Alan Hock said the stones—mined in Brazil, cut in India, and shipped to the U.S. in enormous burlap sacks—"are real emeralds, and that's the only claim we make. If you expect to pay $4 and get a stone worth 4,000, you're being stupid."

The U.S. Postal Inspection Service has received more than 2,000 complaints from customers, and has launched an investigation of Carter & Van Peel. E.P.

PRICES

HERE'S WHAT SOME things cost around New York last week:

☐ Forty-four-piece set of antique Spode dinnerware at Tepper Galleries (110 East 25th Street), $1,500.

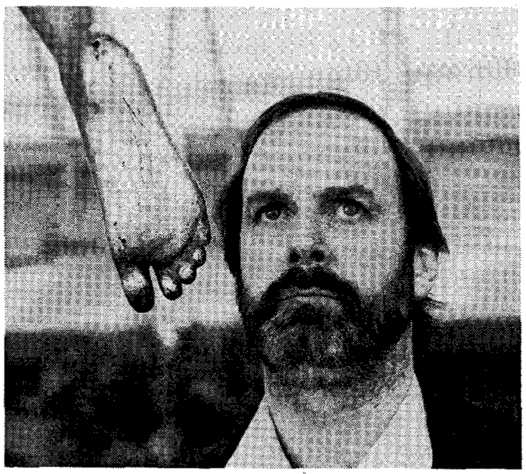
☐ New shoe heels and soles at Pavlo's (125 East 88th Street), $19.95.

☐ Vacant four-story apartment building on Avenue C, $195,000.

☐ Man's leather jacket at Gianni Versace (816 Madison Avenue), $1,080.

COMING UP

John Cleese's Animal House



"I'M NOT QUITE CLEAR ON THE DIFFERENCE between a schlemiel and a *shlimazl*," says John Cleese. "Would you mind running through that once more?"

Cleese, star of *Monty Python* and *Fawlty Towers,* is enjoying one of the rewards of fame, a saunter through the Metropolitan Museum on a Monday, when it's normally closed to visitors. He has promised not to bring his X-Acto knife, though potential exhibits for his famous nose collection tempt him on every side. Cleese inspects the treasures of various civilizations more cheerfully than his Major Giles Flack oversees the song-and-dance troupe in the film *Privates on Parade* (opening April 13). Several of the artistes are too madly committed to their makeup and feathers. Major Flack must sternly order them, "No perfume on guard duty."

Cleese, 44, is an amiable sort of chap, far less morose than most professional funnymen but definitely a serious type. He is trying to find a publisher for *Families and How to Survive Them,* a book he wrote with psychiatrist Robin Skynner (it has sold 25,000 copies in therapy-shy Britain). Asked what he did in the sixties, he replies crisply, "I missed them. I was working."

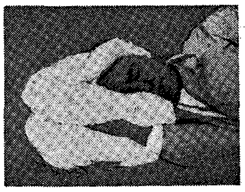
After Cambridge, where he was part of the noted Footlights club, Cleese came to New York in 1964; he spent part of his eighteen months here in the musical *Half a Sixpence,* though he could not sing or dance. When he was told to sing "The Star-Spangled Banner" at the audition, he politely asked, "How does it go?" and made the director laugh so much that he was engaged to imitate singing and dancing.

Cleese does not have a lot of time for the quainter British neuroses. "People who really love animals are unable to cope with human beings," he says. Does he not have any animals of his own? "Well, I have a baby, named Camilla. I also have a fifteen-year-old Siamese cat, named Vanilla, and a wheaten terrier. We got rid of the cockatiel. It was messy, bad-tempered, and dim. The gerbils have been disposed of—there were 32 of them. I never asked what happened to them, but we ate a lot of kebabs at that time."

Cleese's Yiddish-vocabulary question was not academic. His father had always been teased for having a Jewish nose, so, recently, when Cleese visited his mother, he asked, "Do you think in fact Dad had any Jewish blood in him?" She thought for a long time and said, "Well, two of his cousins *were* furriers." With great pleasure, John Cleese tells me of an addition he made to one of his *Python* skits. "This parrot," he says, "is *oysgekrotzt!*" RHODA KOENIG

Photographs: left, Roberto Brosan; right, Bill Pierce/Sygma. Illustration by Guy Billout.

MR. PEEPERS'S NIGHTS: Circuses



"I WONDER IF THE TV LIGHTS WILL hurt the stuffed grape leaves, because they are going to be my dinner tonight," I told Arianna Stassinopoulos, who was having a cocktail party for Gary Hart's wife, Lee.

The lights of the BBC beamed down from the Olympian heights of Arianna's balcony, and sound booms crept over every shoulder, giving a certain overly historical tone to the event, which was to introduce Lee to New York society.

"Well, what do you think of New York society?" I asked Lee Hart. "Though, of course, you've only been here two minutes."

Quite rightly, Mrs. Hart didn't understand my question, but she rose to it with full vigor and thrust. No surgery on that 48-year-old face. Strong, good-looking, what my mother would call a "handsome woman." Very controlled and practiced with the slightly automatic quality they all get—the sense of giving (charm) but never too much, and, over it all, a safety catch—a little story here, "I'll engage that question" there, so that the sound booms' appearance would cause no change whatsoever in the tone or temper of her performance. She told me how Gary Hart had come home discouraged in late August or September and told her, "I can't quit now. I know what's out there," with that maniacal against-all-odds belief in self that is the only thing that gets a man to this stage.

Arianna and Lee

Tammy and Tommy

"He changed his name, he sort of changed his religion, he changed his signature. Can you imagine a man lying about his age? A *man?* " said a social woman.

"But he only has one pair of shoes," I said.

"I want to talk to you about my godchild and her videocassette problem," I told Dr. Lee Salk, whose eyes immediately glazed as he searched the room for escape. "All she wants to do is watch and live *Winnie-the-Pooh.*" "Then get her some other tapes," said Dr. Salk. "But I don't believe in any television at all, ever," I said, instantly disavowing my thrall to *Falcon Crest, Knots Landing, Dallas,* and *Dynasty.*

I kept bumping into members of Arianna's entourage. Her breathing doctor, her Yoga teacher, her acupressurist, her hairdresser, Sebou, and her assistant, who reminded me so much of Anne Baxter in *All About Eve.* Then there were her friends, for Arianna is one of those brilliant young women whose friends are all older and much older.

Arianna made one of her justly famous speeches, standing in the English-monarch pose with two fingers of one hand clasping one finger of the other, alongside Lee, whose hands also formed a calm oval. In both these women with their clasped hands I saw the very good little girls they once had been. As Lee Hart spoke, I thought about politicians and wives, my recent dinner with Chris Dodd, the Connecticut senator, and Amanda Burden, and how Amanda had gone back to a politician after all, and how much the attractive Dodd reminds me of William Devane on *Knots Landing,* at least physically. I thought, too, of Andrew Stein and his wife, Lynn, who had recently taken me to Lutèce and tried to imagine Amanda and Lynn, those formidable new women, standing with their hands clasped like faculty wives.

"Friendship to me is the most valuable thing in life," Mrs. Hart was saying, and she thanked some people including Mort Zuckerman (which she pronounced "Zuck" as in "buck"), who was wearing a strange combination of dark wool plaids and tweeds very reminiscent of a Bard College lit professor circa 1964, though it might have been a fling at Giorgio Armani, which I doubted. All the tall socialites—the Marjories and Isabelles and Barbaras and such—looked rapt. Maria Janis and Betsy Kaiser looked beautiful.

Then the room changed. My enemy had entered. He stood as close as he dared, like a fat gray snake rising from a pile of wet leaves. I heard his moist and sibilant *s*'s and saw his wet dog eyes through his glasses. There is something about an enemy in the room that changes its chemistry. I moved away quickly, but we kept our eyes on each other.

"Any questions?" asked Mrs. Hart.

"I just want to say we love you two couples," said Sebou. I snatched a few more grape leaves on my way out.

There is no one I have a better time with than Wallis Annenberg, so I decided to take her to lunch at Le Cirque, since she was in for a few days from California. It was an oddly calm day, but then it was Monday. In came The Dustbuster, newly slim, and took his usual table.

"I like him, but he doesn't like me," I warned Wally.

"Should we find another way out?" she asked.

"There is no other way out," I said, for we were trapped in the right rectangle. "Besides, I never slink." So we walked down the row of faces that could have built at least a pavilion at Manhattan Eye and Ear.

Ever gracious and a perfect lady right down to her folded scented and embroidered handkerchief, Wally stopped by his table. He sprung to his feet and presented his cheek. I bet this man doesn't have one pair of shoes.

"Hello Jerry," Wallis said. "You know my friend . . ."

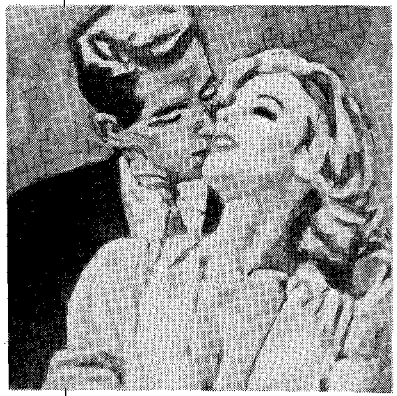
"Hello," said The Dustbuster to me, moving his thinnish lips though no sound came out. It was very accomplished. I would have to practice all afternoon to get that soundless hello right, but I knew it would serve me well someday.

Then I went on to a real circus, my beloved Ringling Bros. and Barnum & Bailey. The thing I have always loved about the circus is that everyone is very short. Though I was crushed that this year it would be the blue unit and I wouldn't get to see Günther Gebel-Williams crack his whip at assorted beasts with his wife and his ex-wife all in the same ring, still I went. But, ah, the circus has grown taller and is no longer as seedy in that spangled way so that you feel you have to clap or the whole enterprise will collapse. There was none of that sense of imminent decay that says that it needs you. Still, it held my heart and always will.

ART NEWS

Bidding At the Limbo

I'VE BEEN TO SOTHEBY'S, and I've been to the Limbo art bar, and there are some differences. At Sotheby's, I couldn't buy a drink, but at the Limbo the other night they were giving away the rum punch. That was the night Jeanette and Victor Anonymous and Michael Limbo, the bar's owners, held the "Tompkins Square Speculative," their second art auction.



At 339 East 10th, the bidders' paddles were made of pink cardboard, and the phone and video hookups ran two doors down and four flights up, to apartment 5E, where the other half of the 101-piece show was on view. The 150 or so bidders, there to buy into the East Village art boom, watched Michael and Victor take turns coaxing the bidding up, mostly in $25 increments. "He's a steal, he's selling for thousands," Michael cajoled when a Louis Renzoni went on the block.

The top price was $575, paid for *House Party* (above), by Walter Robinson. But some things are the same wherever you go. Said one bidder who'd been beaten out all night, "Prices were too much for me; the dealers were buying." AMY VIRSHUP

OVERHEARD

FLICK OF THE NIGHT

THE MANAGER STORMED through his East Side video store, his brush-cut gray hair standing at attention. The customer, a blond, casually dressed young woman, drummed her fingers impatiently on the counter.

"Where is *The Third Man*?" the manager asked his assistant threateningly. "This young lady needs *The Third Man.*"

"I went to the other store, and all they had was *Vice Squad*," the assistant said meekly. "And *Teen Ecstasy.*"

"Unacceptable!" the manager shouted at the assistant. "And I'm gonna break your neck. The young lady called to rent *The Third Man* an hour ago, and you want her to take garbage now?"

The manager asked the woman to pick another film from the rental catalogue.

"*King Lear*?" she asked.

"Don't got it," the manager growled.

"*Notorious*?"

"No way."

"*My Man Godfrey*?"

The manager said no and shook a menacing fist at his assistant. Then he ducked behind the counter, rummaged around for a little while, and emerged with a cassette of *Strange Invaders.*

"Well, I was looking forward to *The Third Man*, but what's that?" the customer asked.

"Aliens from space infiltrate a midwestern town," the manager said, as if reciting from memory. "Just take it. A movie's a movie." PETER BLAUNER

L. A. TELEX

The Real Oscars

AT FIVE O'CLOCK ON OSCAR night every year, just as the sky begins to cast a pink shadow across the street's low, white stucco apartment buildings, the Beverly Boulevard people start to gather. Fathers, mothers, teenagers, toddlers, they cluster in small, quiet groups to spend the next hour watching the Rolls-Royces and limousines.

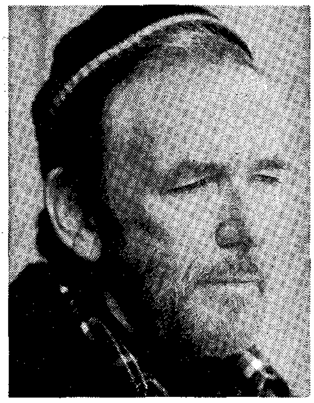
When Beverly Boulevard was dedicated by the City of Los Angeles, in 1921, it was known as "the road to Beverly Hills." On Academy Awards night, it is known in Bevery Hills as the fastest way to get to the Dorothy Chandler Pavilion.

There is always more excitement in the eyes of the people on Beverly Boulevard than there is in the eyes of anyone in the pavilion. For the people on Beverly Boulevard have not been worn down by the long, lonely years of casting calls, have not been battered by the bitter fights over profit shares and final credits. The people on Beverly Boulevard believe that life in those limousines is as sweet and easy as we all wish it could be. Which is why the drive down Beverly Boulevard is always the best part of the evening. JEANIE KASINDORF

UPDATE

YOU CAN'T GO HOMELESS AGAIN

JOHN R. COLEMAN, A FORMER president of Haverford College, wrote last year about posing as a drifter ("Diary of a Homeless Man," February 21, 1983). Not long ago, Coleman, who is now the president of the Edna McConnell Clark Foundation, decided to repeat his experiment.



On a Friday night, Coleman went down to Penn Station and changed into the clothing he had worn when researching his article. Almost immediately, he ran into an Amtrak policeman whom he had described in that piece as abusive, and who had later been placed on disciplinary layoff. The officer now admitted he'd been wrong, but felt that Coleman hadn't understood how upsetting it is to know that your job involves moving people from warm benches into the streets.

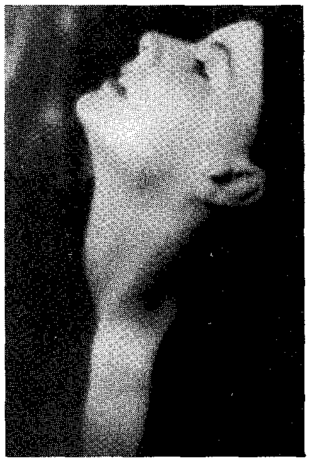
Next, Coleman saw one of the homeless men he'd spent some time with. "I liked your article," the man said. "I read it in a shelter." After four more people recognized him, Coleman decided to abandon his experiment. "It was such a surprise to me, because I'd always believed in the anonymity of the homeless," he said. ELLEN HOPKINS

Photograph, bottom: James Hamilton.

RUTH RECOMMENDS

BY RUTH GILBERT

The Bronx Zoo welcomes spring at its fourth annual Great Egg Event, April 14 and 15, with egg rolling, parades, Mr. and Mrs. Rabbit, and musicians.

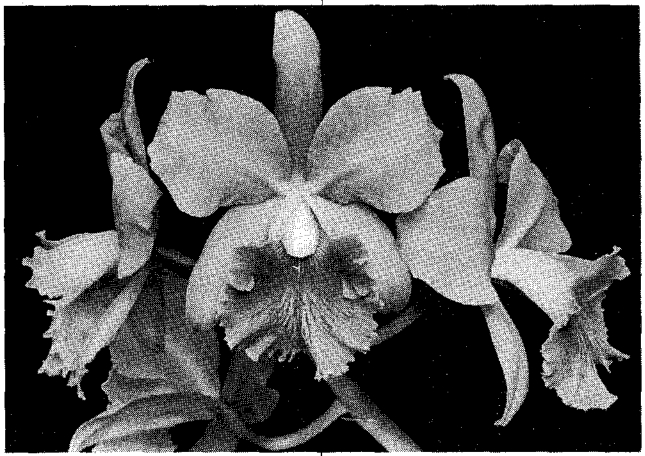


'ARNOLD GENTHE: A PICTORIALIST AND SOCIETY'

The young Garbo's photo was taken by Genthe in 1925, before she was discovered by Hollywood. An exhibit of this photographer's works is at the International Center of Photography April 13 through May 27.

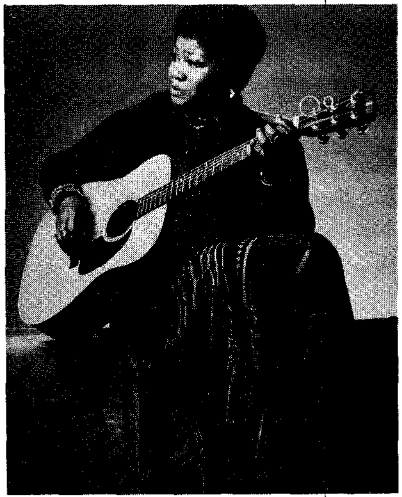
ORCHID WEEK IN NEW YORK

Growers and enthusiasts gather at the New York Botanical Garden April 12 through 15. Four galleries will be devoted to exhibits and sales booths. Buy some seedlings and grow your own!



DIXIE CARTER

This pretty and busy lady will be at Freddy's Supper Club starting April 16. She's a co-star in the TV sitcom Diff'rent Strokes *but will take time out to sing Cole Porter and others for you.*



ODETTA

The popular entertainer, veteran of TV, concert, theater, and film, glorifies Fat Tuesday's April 10, blessing us with a variety of musical delights through the fifteenth.

'GOTHIC HORROR INVADES CLASSICAL MUSIC'

And it's about time. Composer Jon Deak's theater piece will play at Symphony Space April 16. Deak, a man of many talents, is the New York Philharmonic's associate principal bass player.

Photographs: top right, Charles Marden Fitch; bottom right, Johan Elbers.

The legend continues with cream.
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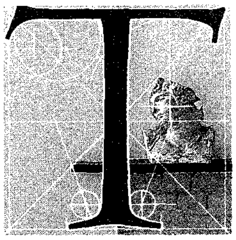
The Look of the EIGHTIES

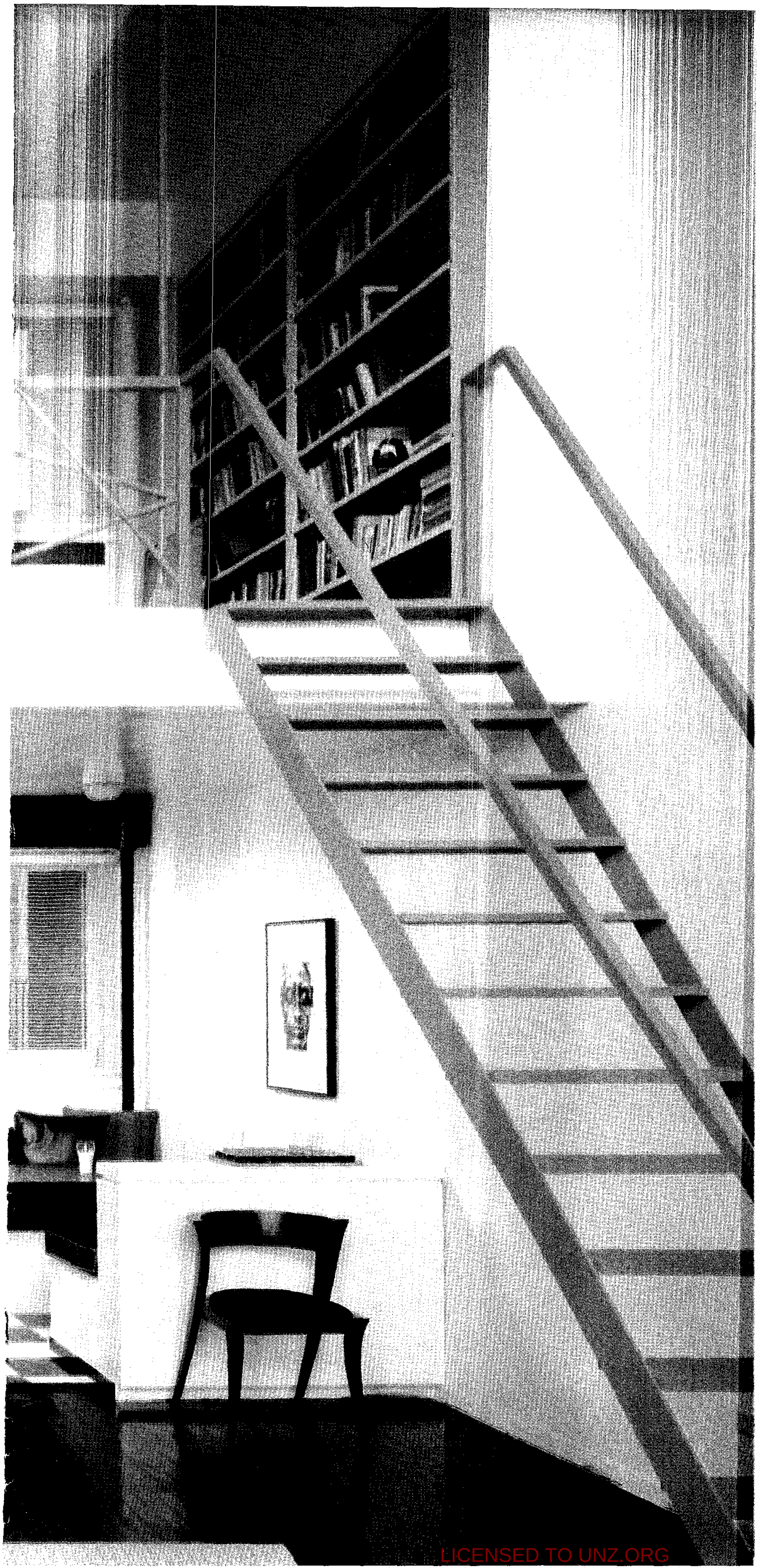
BY MARILYN BETHANY

PHOTOGRAPHED BY OBERTO GILI



The early eighties are officially over, and it's time to define the look of the decade. *Is* there an eighties style? Perhaps not yet. But there is definitely an eighties attitude. Interiors are much looser, less buttoned up, than they were a few years ago. The obsession with highly polished control that was the hallmark of seventies design has given way to a fascination with the rough and the accidental. The new furniture is asymmetrical and made from rugged materials seldom before seen indoors. In interior renovation, the feeling seems to be that nothing is lost by leaving evidence of the raw, imperfect shell—that in fact a degree of integrity is gained. The point of all this is not to shock. Instead, the point is to reject monotonous luxury in favor of harmonies that are more complex. Eighties designers are striving for imperfection. It's a new idea of elegance.

Stylist: Peter Bocour.
Flowers: Philip Carlson, of Carlson/Kayla Flowers.



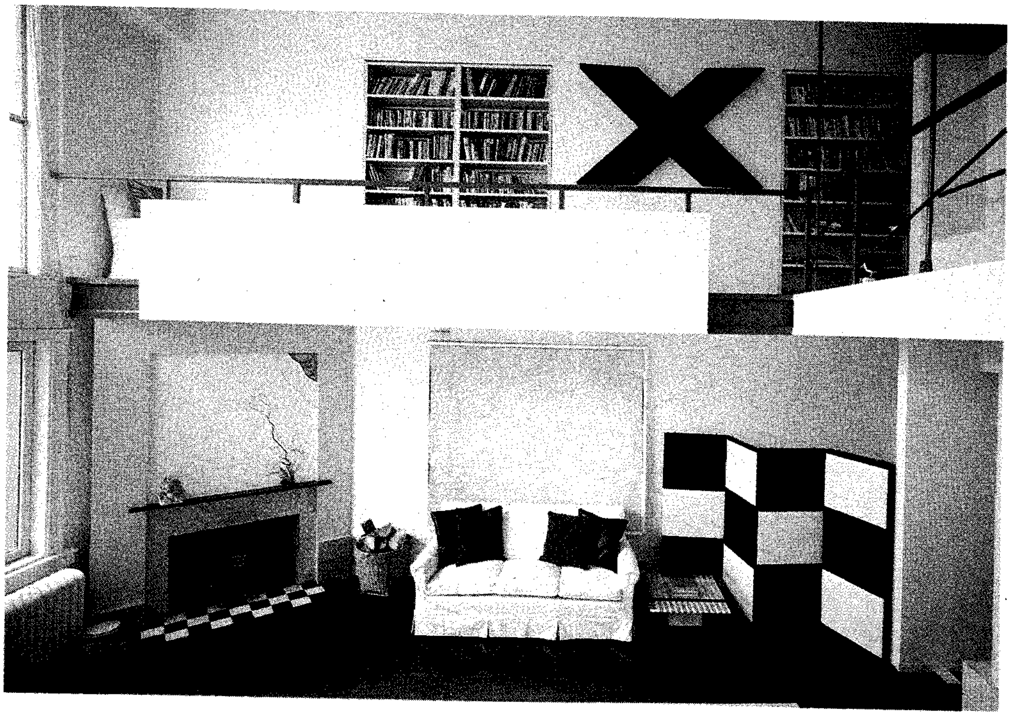
Using nothing but a couple of layers of gypsum board cut back to reveal the old brick underneath, the architectural designer Valerie Boom made a riveting focal point of the chimney breast (preceding page) in Mimi and Malcolm MacDougall's Central Park South apartment. The MacDougalls (he's the president of S.S.C.&B./Lintas Worldwide, the advertising agency, she's a partner in Ad Hoc Softwares and Housewares) had said they wanted something other than the usual seamless-Sheetrock solutions for their dramatic double-height living room. In addition to leaving the brick to peek out from the gypsum board, Boom exposed a steel support beam and painted it bright blue. One virtue of this sort of expressive ad hoc–ism, says the designer: "It's virtually impossible to repeat yourself. You'll never be confronted twice with the same opportunities."

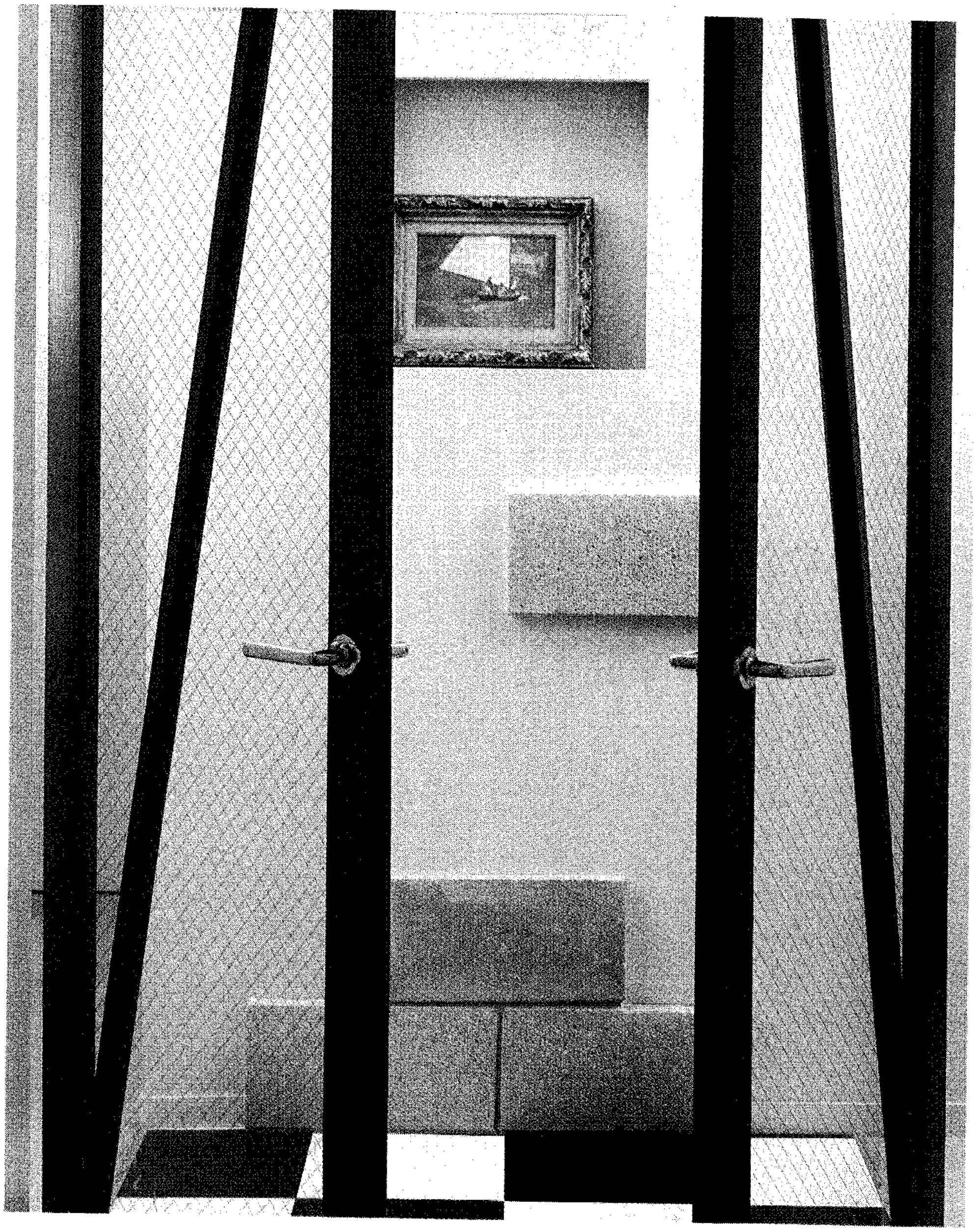
A street-smart kitchen module with a concrete-block foundation juts into the living room. Because her clients, recent transplants from Boston, were enthralled with New York's West Side Story *look, designer Valerie Boom gave them a fire-escape staircase.*

Drawing by Robert Longo, from Metro Pictures. Sculpture by M. Clark Robertson and Prometheus chair by Jack Millard, from Dennis Miller Associates.

Suggestions of urban erosion, as seen here above the fireplace, temper the slickness of modern materials, providing "warmth that is not hackneyed," according to designer Valerie Boom.

Dyed-marble table by M. Clark Robertson and canvas screen by Daniel Lansner, from Dennis Miller Associates.



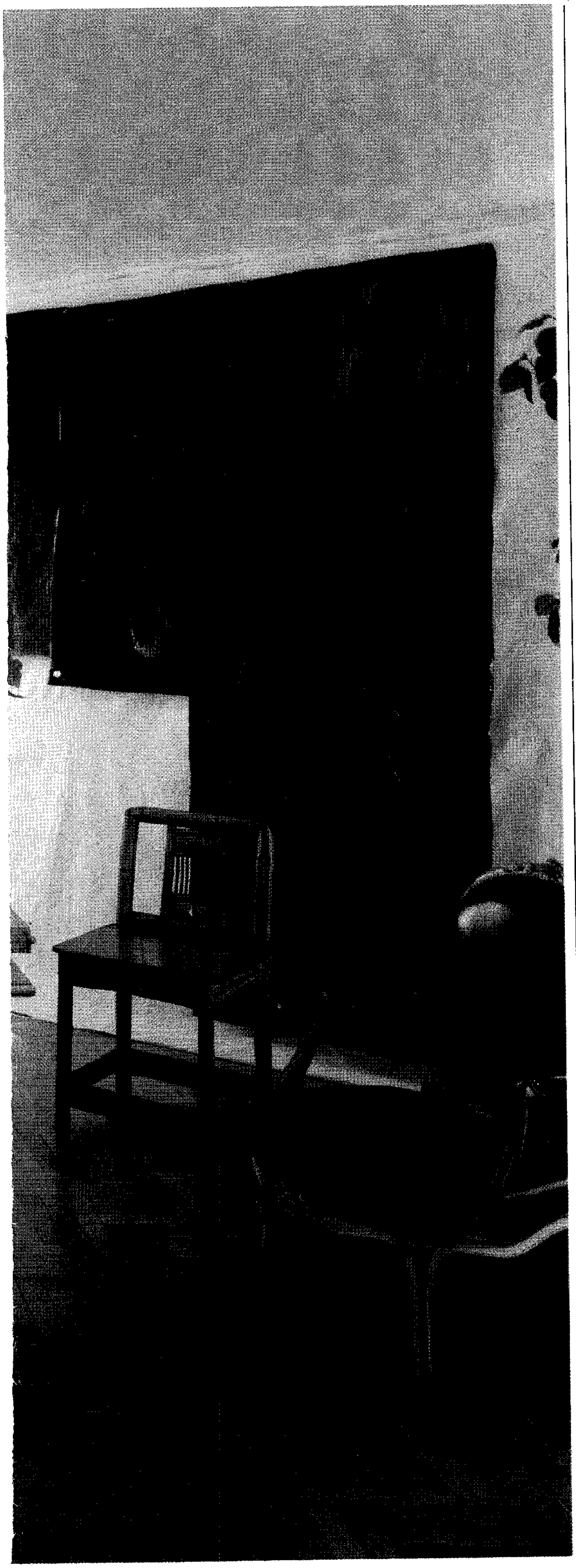


Boom describes this interior—and, by extension, eighties design—as "functionally tight but more expressive than seventies minimalism." Beyond the doors leading to the master-bedroom suite (left), she has reiterated the concrete-block motif.

The space that Boom had to work with was nothing short of spectacular. The double-height living room (right) is characteristic of the "studio" buildings that proliferated here in the first decade of this century.

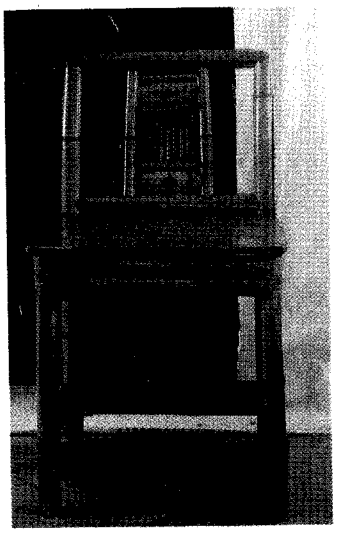
Vase from Limited Editions. Lamps from Light/Inc.

Initials by Daniel Pelavin.



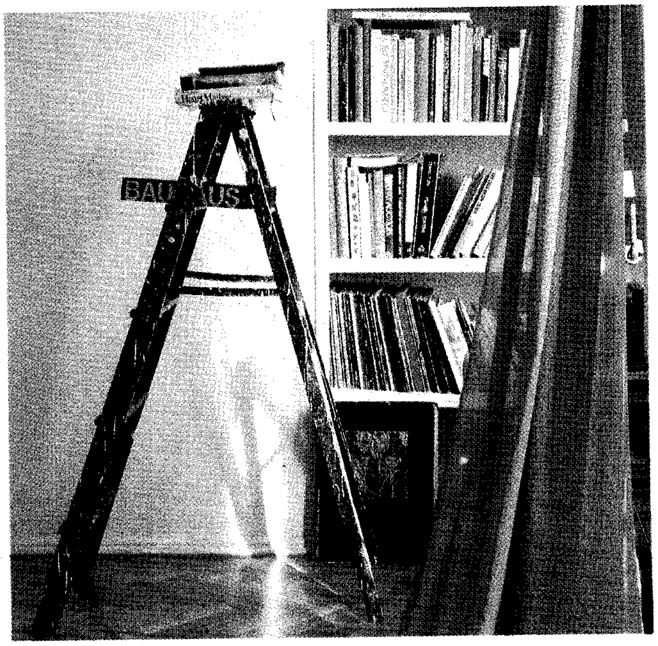
Richard Giglio describes his approach to both painting—he works in ink, chalk, and acrylic on paper—and interior design as "very calculated and very fast." This room, he maintains, told him where to put the table. "And, of course, I knew that it had to be very large, very inexpensive, and fit for paints and plants."

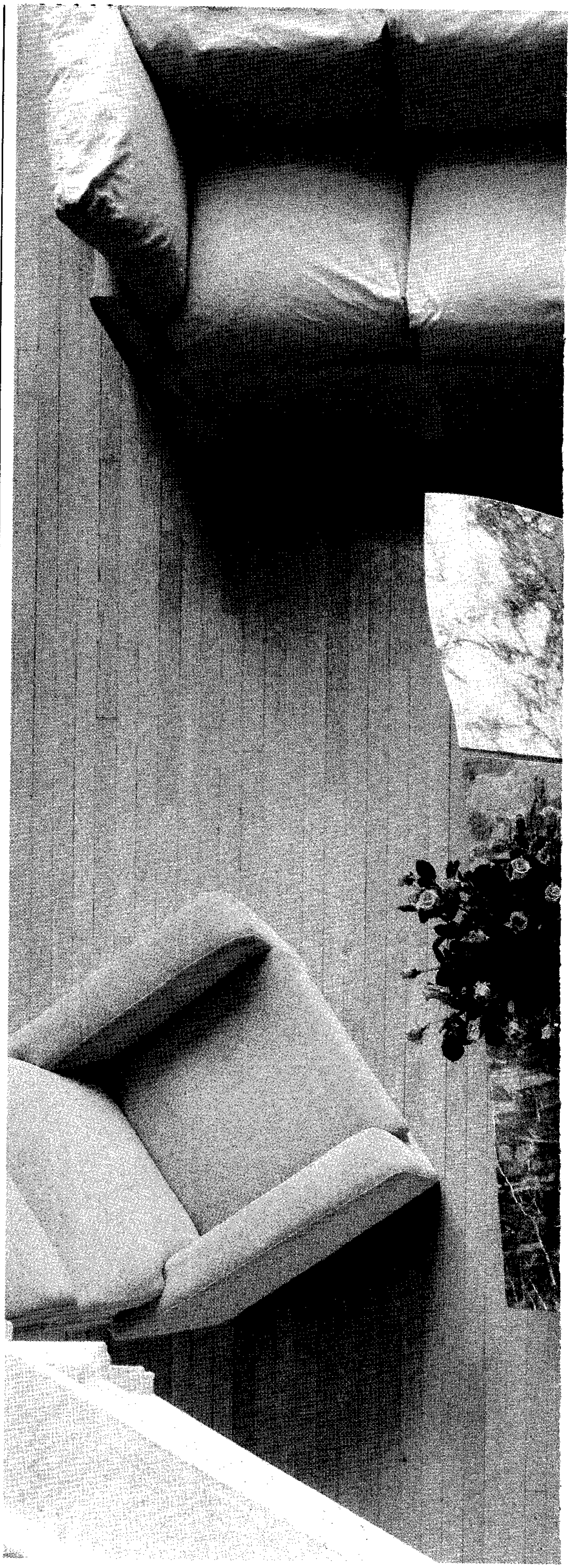
Fabric from Clarence House.



Giglio prefers chairs like this bamboo one to sofas, which he contends are obsolete. "I don't like people to get too comfortable," he says. "Soft furniture puts me to sleep."

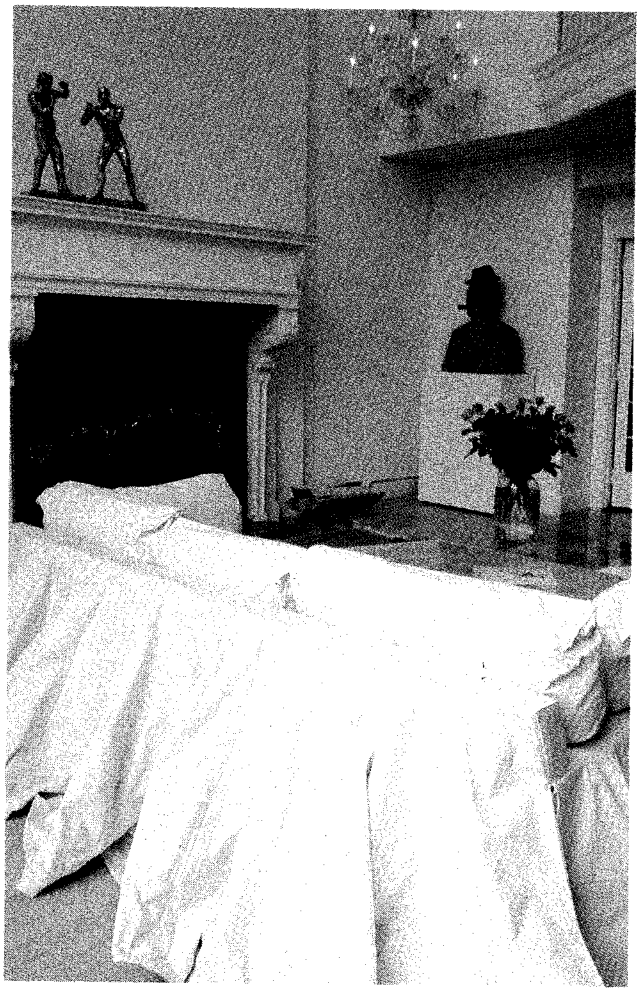
Richard Giglio has seen it all. An artist, designer, and illustrator who has been at the center of the New York design scene for over twenty years, he's watched styles in interiors come and go, many from his own living room. Now it's come to this: one enormous table he made of tongue-in-groove concrete and scrap lumber, surrounded by excellent, if unmatched, chairs. "I needed a table I could work on and put plants on," says Giglio. "Rooms used to reflect people's needs and interests. Now most just re-create photographs in magazines. All that high luxe is deadly; it's the last step before the grave."





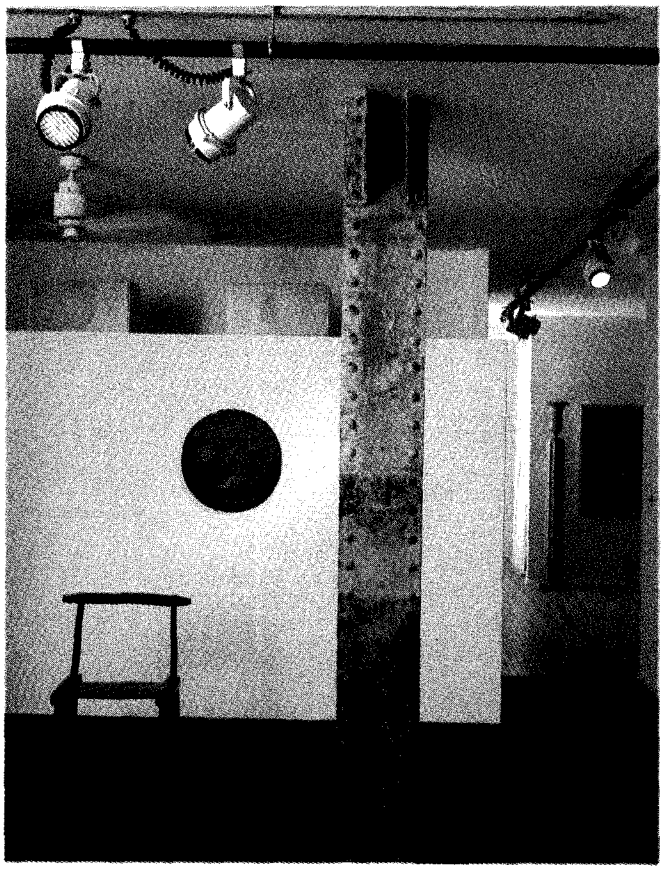
"Nothing is geometric," explains Alan Buchsbaum, who, with Frank Schroder, furnished the space. The rug was made by V'Soske to their design, and the recliner is upholstered in a Gretchen Bellinger chenille.

Throwaway chic—looking as though one has not tried and has succeeded nonetheless—is not a new idea in fashion, but it is just beginning to find its expression in interior design. "My client, a woman, tends to wear things like fatigues and look fabulous," says architect Alan Buchsbaum. "So I tried to make her apartment reflect that. Basically, I'd hoped it would end up looking as though it hadn't been designed." And indeed, the elements could scarcely be more mundane: a slipcovered sofa, a coffee table, a hearth rug, and—brace yourself—a reclining chair. Yet, in Buchsbaum's hands, each piece becomes a study in artful insouciance.

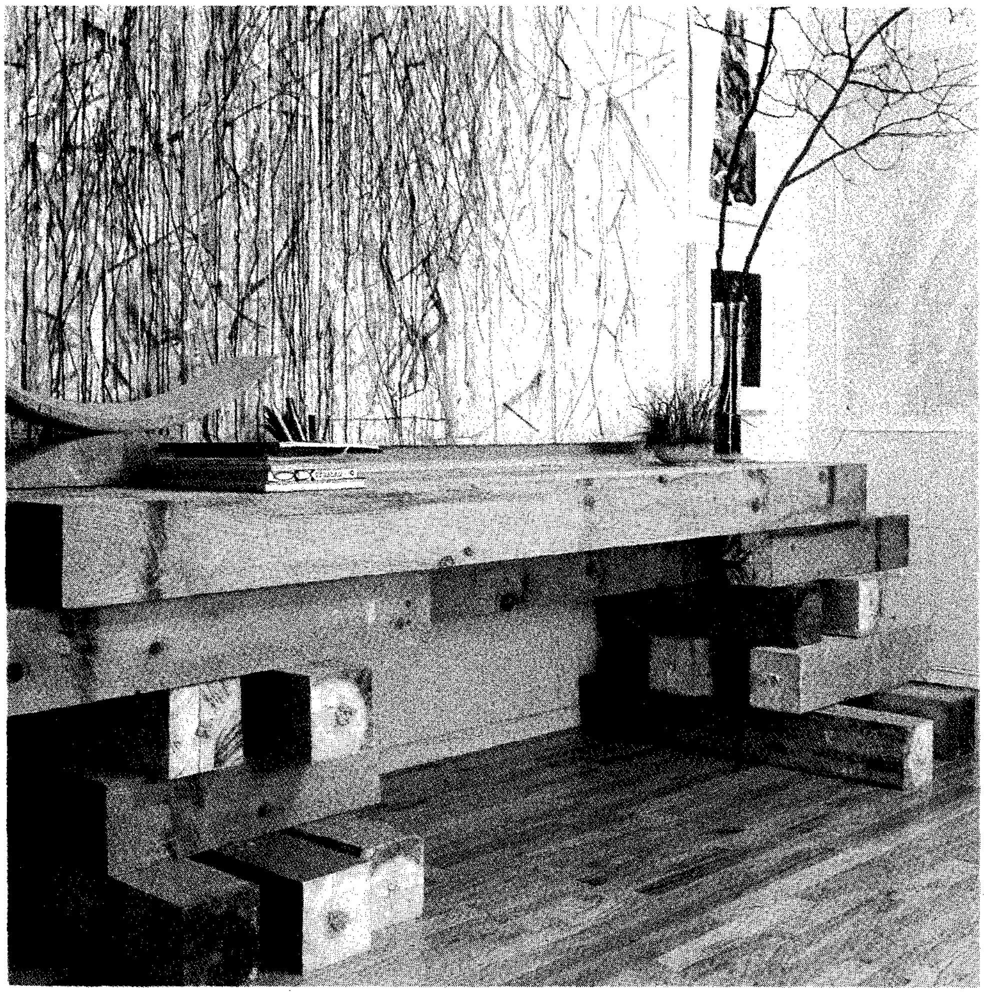


The custom-made sofa has a pink canvas slipcover that is intended to suggest a "billowing cape." A Waterford crystal chandelier hangs in a corner.

The focal point of the living room is a rusty column—a structural member that had been clad in asbestos when designer Robert Currie moved into the renovated space. "I started digging," Currie says, "and when I saw what was there, I was thrilled."

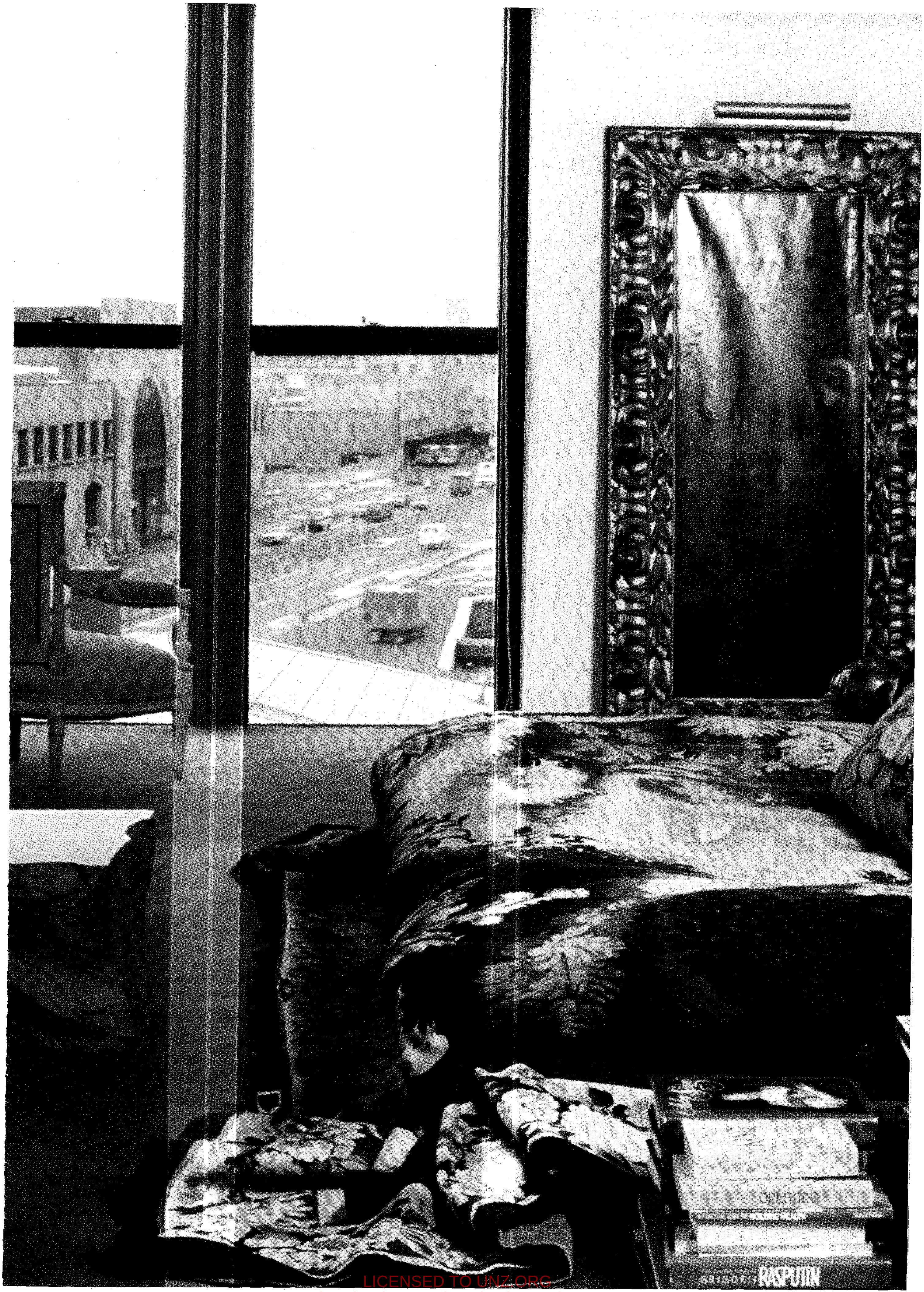


In the seventies it would have been clad with chrome," says the designer Robert Currie of the rusted column that stretches from floor to ceiling in his living room. "The pendulum had to swing to this." He describes the new look as "a different kind of luxury; the luxury of living the way you want to live." To Currie, luxury is being able to pushpin things to the walls, as he does in his foyer. And it is having a hall table of precisely the right proportions—for $100 and an evening's labor. And hav-



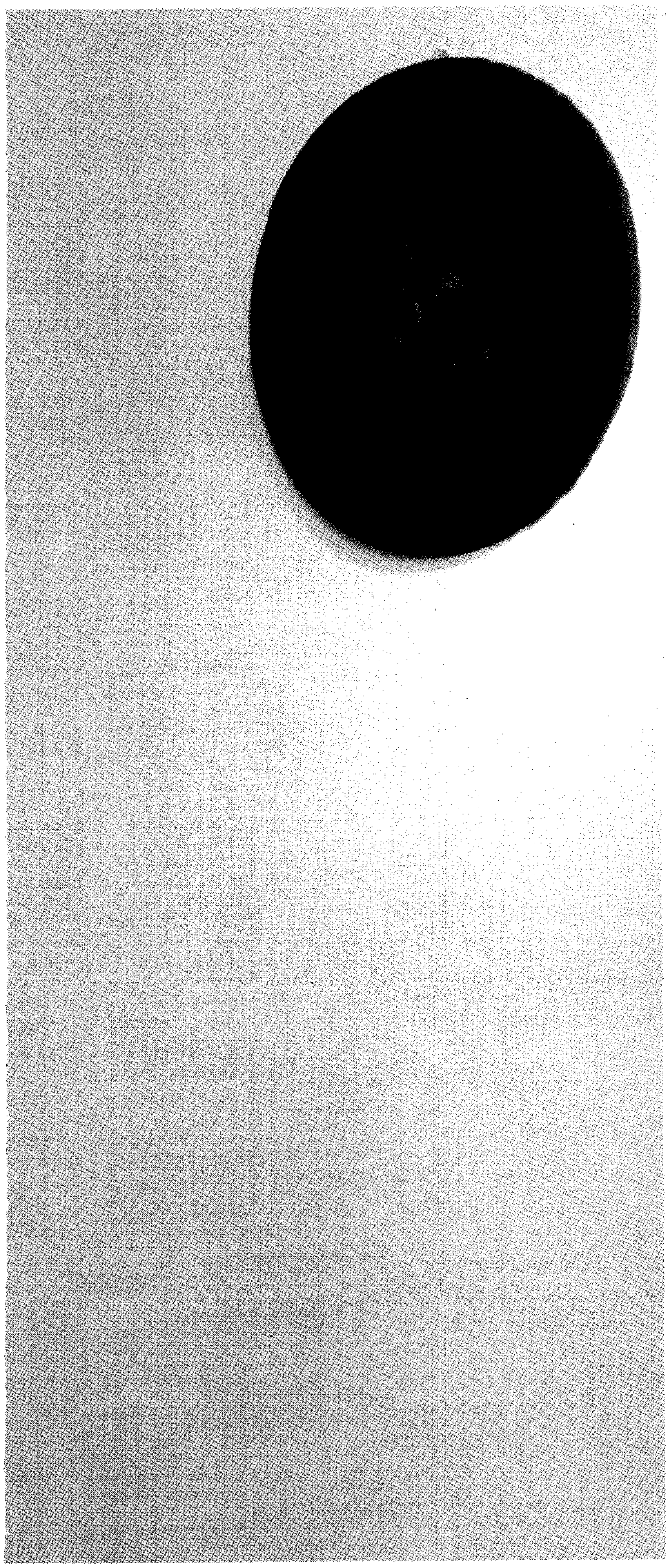
The designer built a worktable in his foyer (left) from $100 worth of untreated railroad ties. On the walls, which are roughly painted, he drew a grid of pencil lines. The effect resembles trompe l'oeil stone.

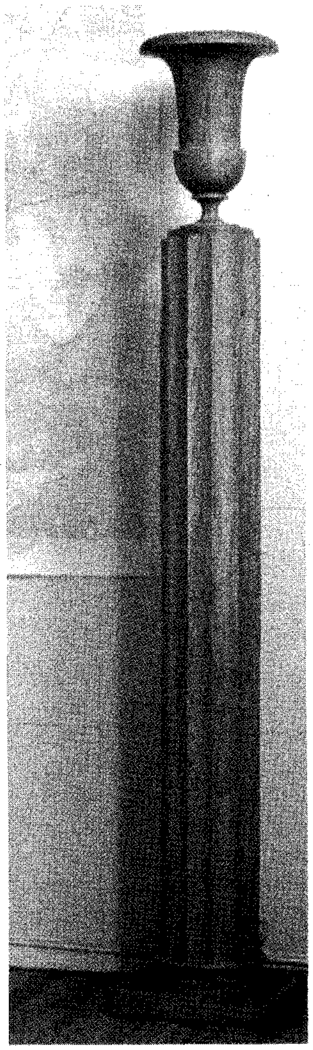
In the bedroom area of his West Village apartment, a few of Robert Currie's favorite things: a seventeenth-century Belgian tapestry used as a bedspread, a nineteenth-century portrait by Agache, a Louis XVI child's chair, and a piece of cut-and-uncut granite.


ORLANDO
GRIGORII RASPUTIN

ing a Jean Michel Frank table and a Robj bronze lamp beside your bed—well, yes, that's luxury, too. "The seventies were so strict," he says. "There was a correct and invariable way of doing things." But that left little room for spontaneity. Now the only correct thing is to not be correct—propriety being perceived as a crutch of the insecure. All eyes are on bohemia—on the idiosyncratic ways artists and intellectuals have always had of bending their domestic environments to their whims.

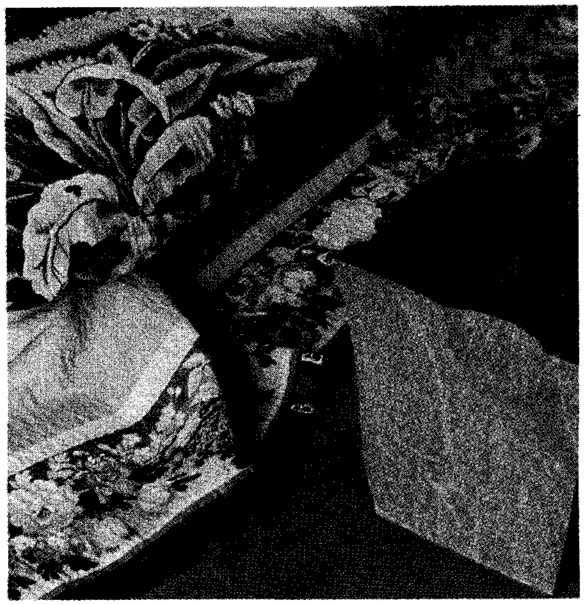
The rusted column looks surprisingly genial in Currie's living room, where it acts as a foil for such formidable objects as an eighteenth-century Chinese Kuan Yin carved from wood, with a polychrome finish, and a nineteenth-century French steel table.



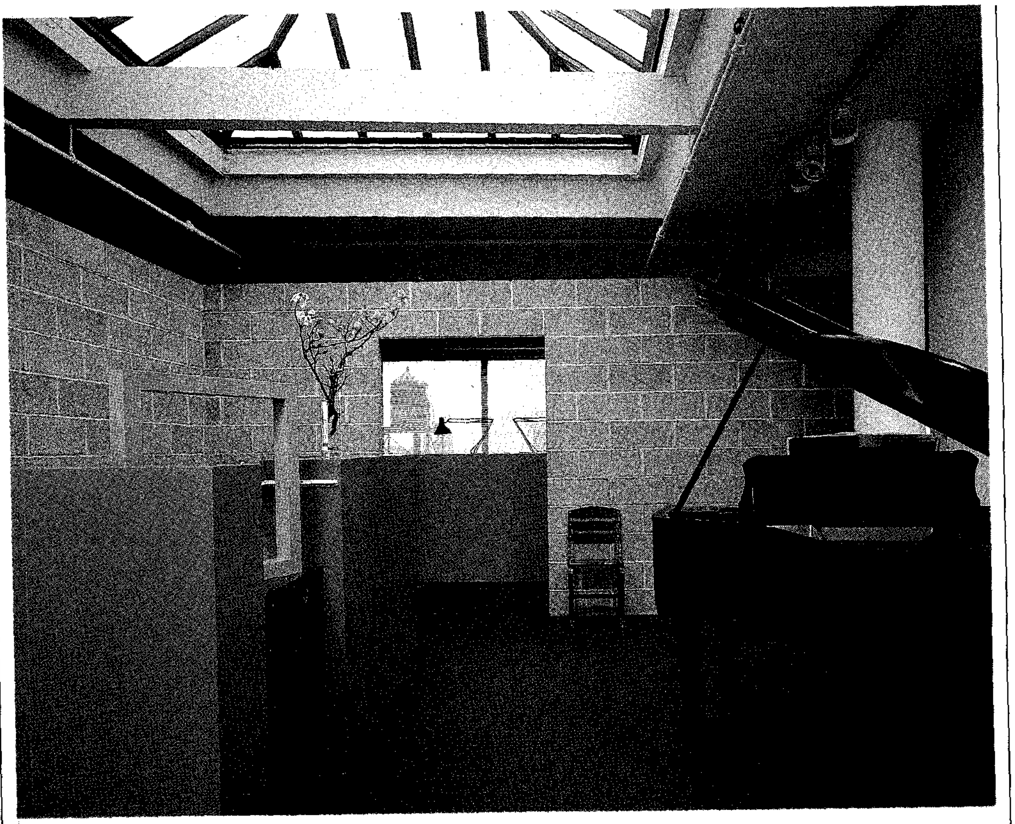


This olive-wood torchère is one of a matching pair Currie owns that were made in the 1950s by the celebrated furniture designer Robsjohn-Gibbings. Partially visible on the wall behind it is a zoning map of Manhattan.

Currie opted to use "something brutal"—a hunk of granite—for the table at the foot of his bed, because he felt that "a very fine table might have been vulgar" next to the seventeenth-century Belgian tapestry. Such polarities are a leitmotiv throughout the apartment.

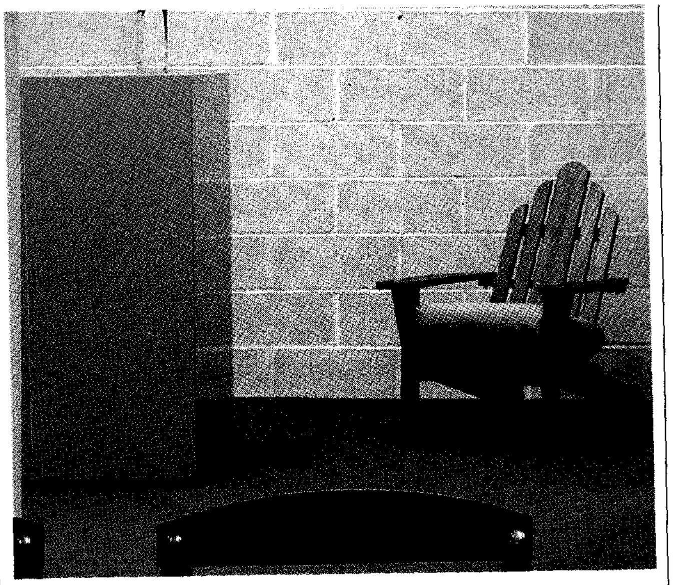


Lee Mindel and Peter Shelton turned the penthouse of a light-manufacturing building in Chelsea into a design office. The grand piano belongs to an employee whose apartment was too small to accommodate it. "Three of us play," Shelton explains.

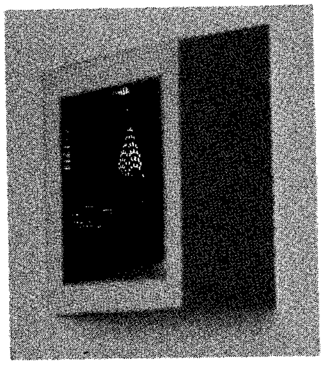


MATERIAL DIFFERENCES

The materials of the eighties are more than skin-deep: They have dimension and heft. Faced with the challenge of finding fresh materials priced within reason, designers are leaving no concrete block unturned. In fact, that onetime scourge of respectable neighborhoods has insinuated itself into the living room. It takes some getting used to, but after a while it looks amazingly civilized.



The view of the Chrysler Building (below) through a skewed window, from the vantage point of the receptionist's desk.

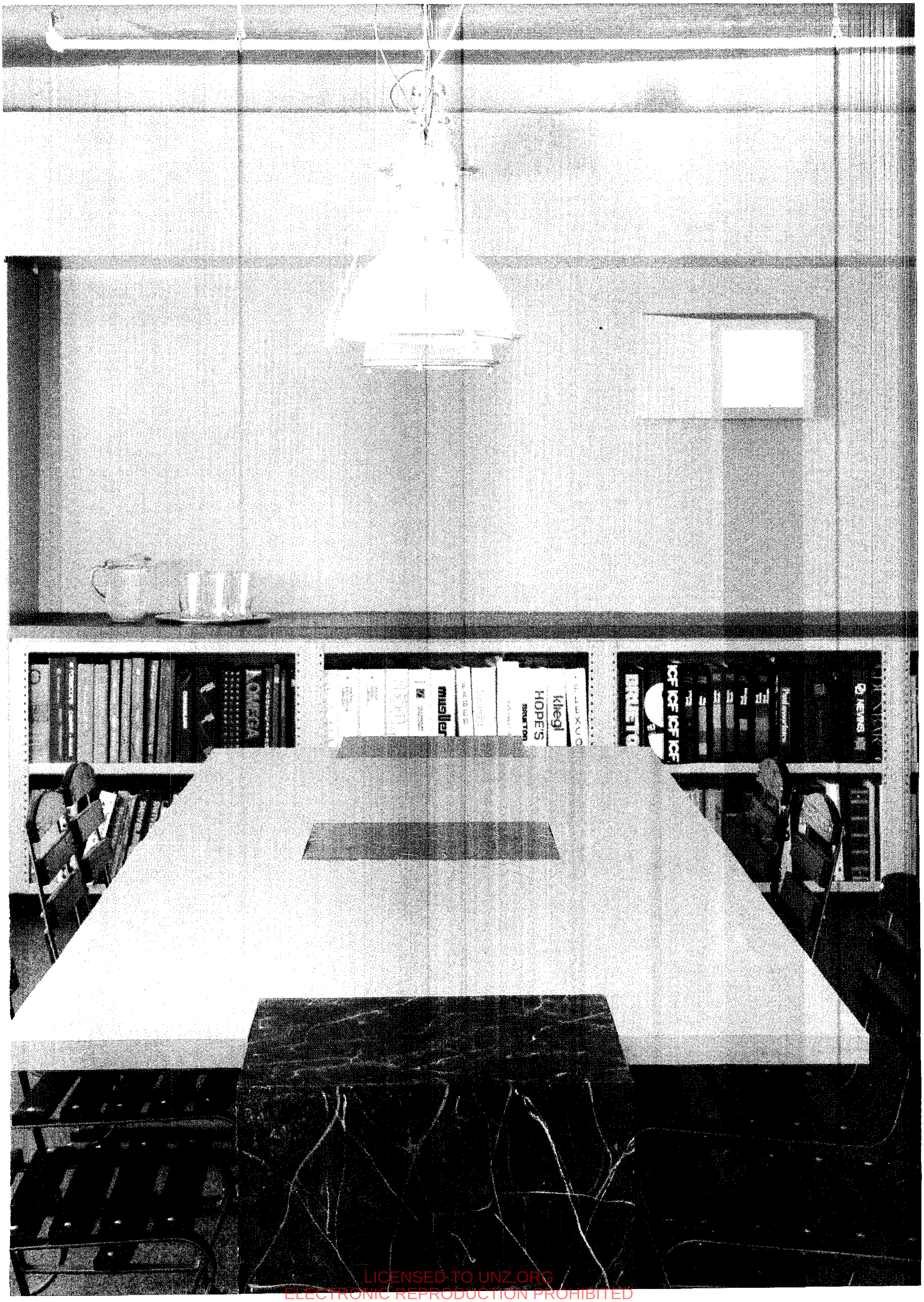


Photograph by Jeffrey McNamara.

An Adirondack lawn chair (left) has been moved indoors. Faux marbre *pedestals pierce the conference tabletop (right) made of solid-core doors. Mindel describes the painted finish as "too casual to be called trompe l'oeil." However, there is nothing offhand about the window at the end of the room: It took three weeks to construct.*

Pitcher, glasses, and tray from D. F. Sanders.

Sensibilities in the seventies were too skittish to tolerate peeling walls and rough concrete floors. The offices of Shelton, Mindel & Associates couldn't have happened then. "We used to spend fortunes making everything characterless," says Lee Mindel. Today, he and his partner, Peter Shelton, perceive such flaws as opportunities—providing an irregular backdrop and foil for other textures. Even Sheetrock, the great eraser, is made interesting in this context.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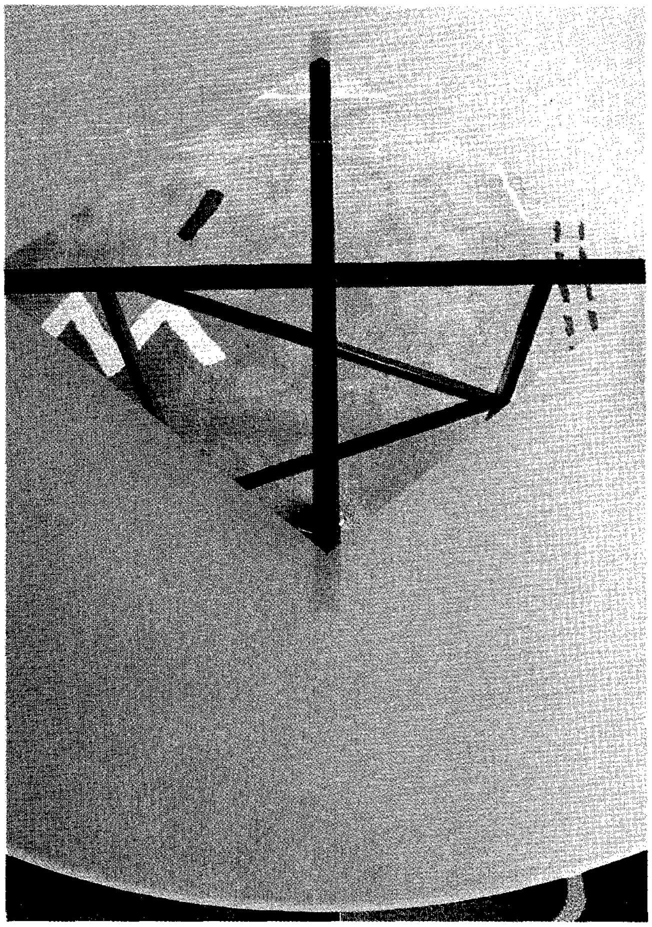
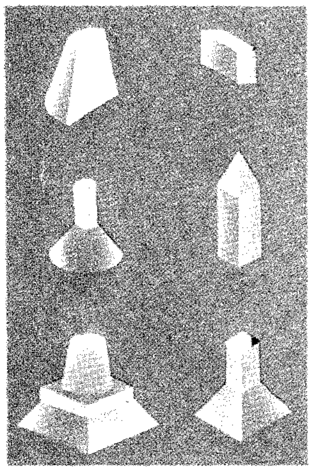
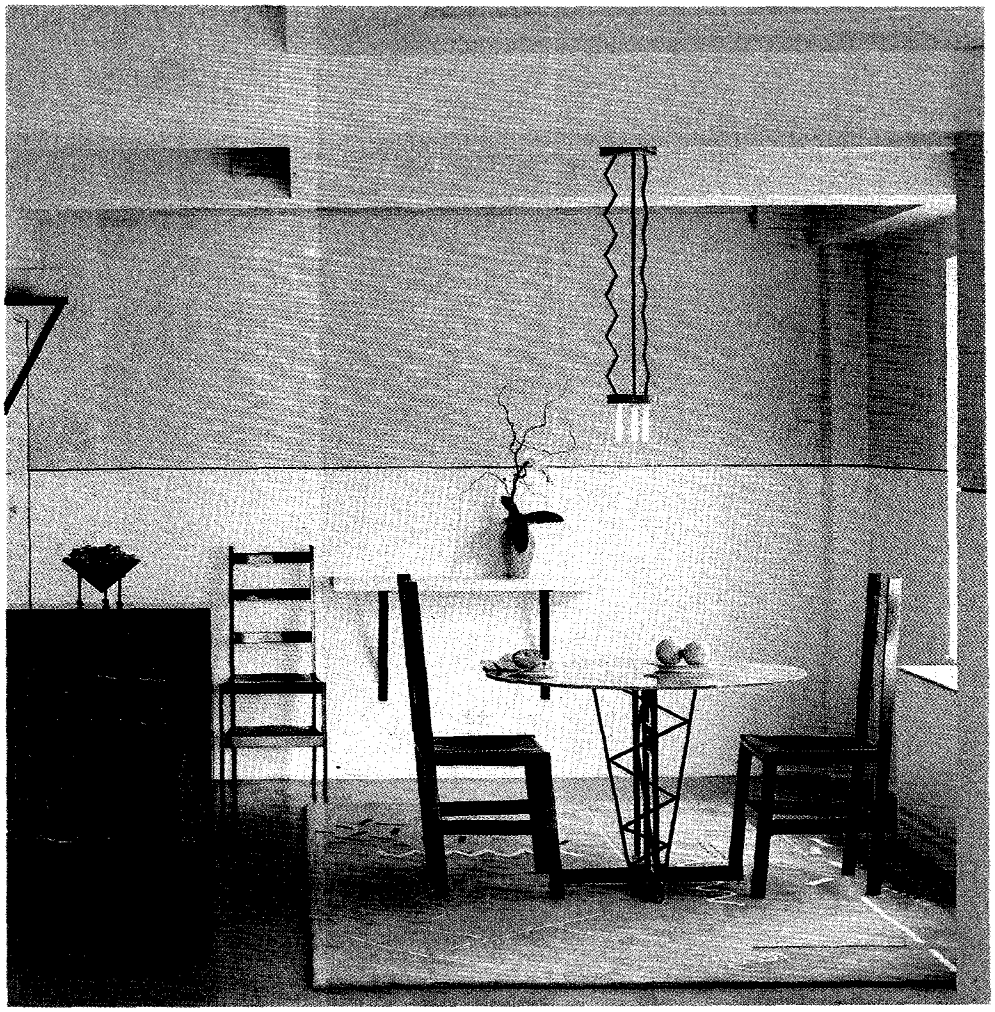


A detail of a window in the foyer (facing page) that is etched with volumetric forms. The windows are laid out in a pattern that reflects the plan of the apartment, and the etching on the glass depicts the theory behind the architect's use of ornament.



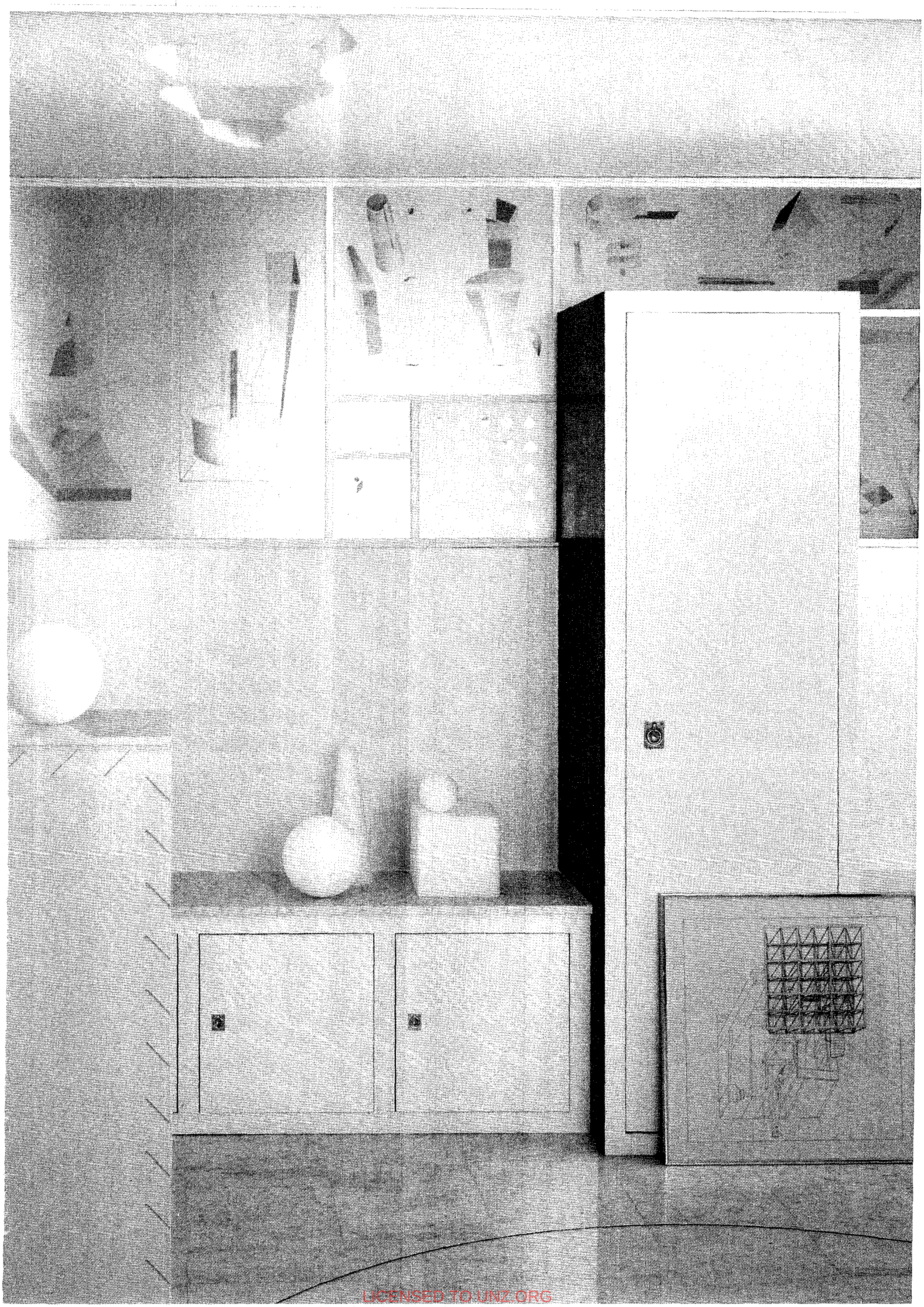
Architect Steven Holl is a wizard with materials. He takes the same ones that are available to everyone else, reaches inside them, and pulls out essences no one ever dreamed were there. "This place is a materials manifesto," Holl says of the Fifth Avenue apartment he designed for Andrew Cohen, an attorney turned architecture student. "The qualities we see on the surface are not applied, they're extracted."

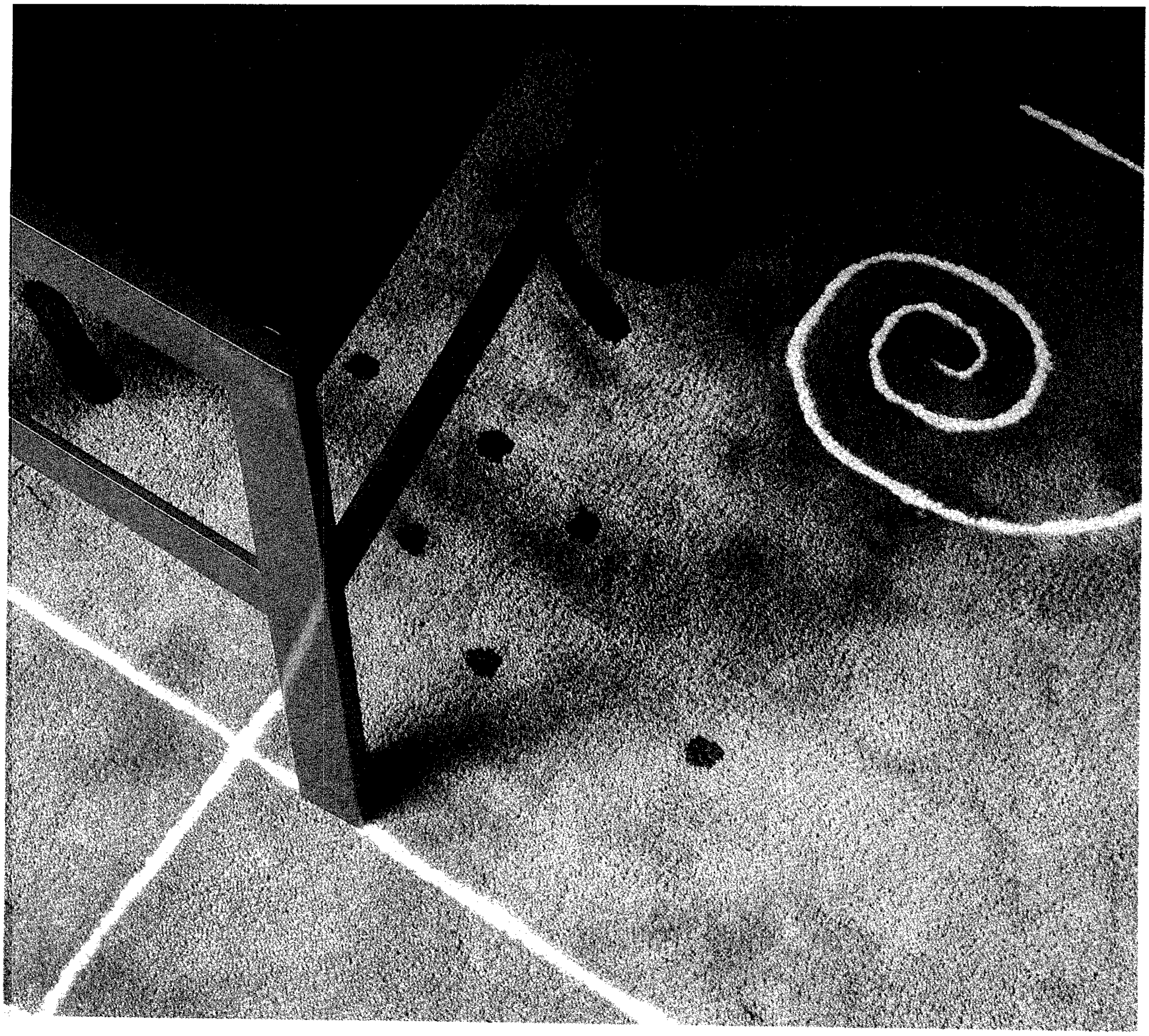
Architect Steven Holl does not subscribe to the post-postmodern, anything-goes ethic. His code hearkens back to that of Louis Sullivan: Ornament is used to illuminate, rather than obscure, the formal concepts behind the design. In the dining room (right), all ornament is linear, as seen in the table base and rug patterns glimpsed through the sandblasted-glass tabletop (above).

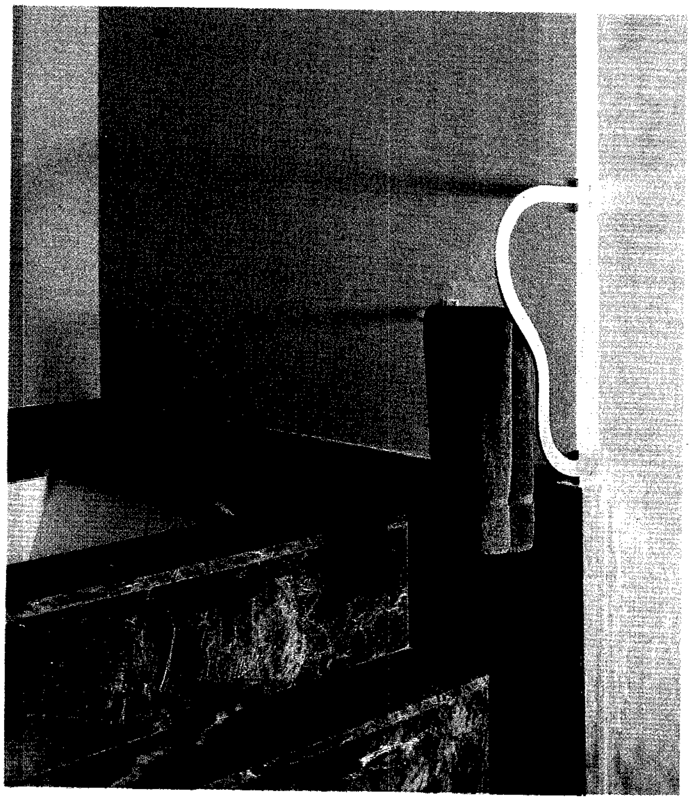


Throughout the L-shaped apartment, the walls are divided with a green "horizon line," above which is bluish plaster. The ceiling, a maze of structural beams that Holl added to, looks like a "Cubist cloud formation."

Acid-etched chandelier produced by Marc Nugent. Fruit bowl from Sointu. Vase from Limited Editions.

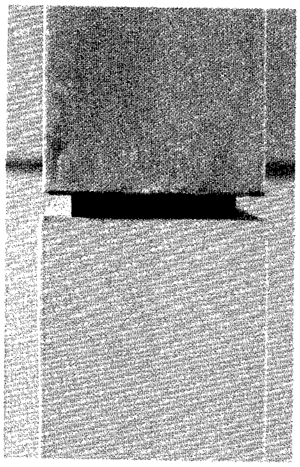




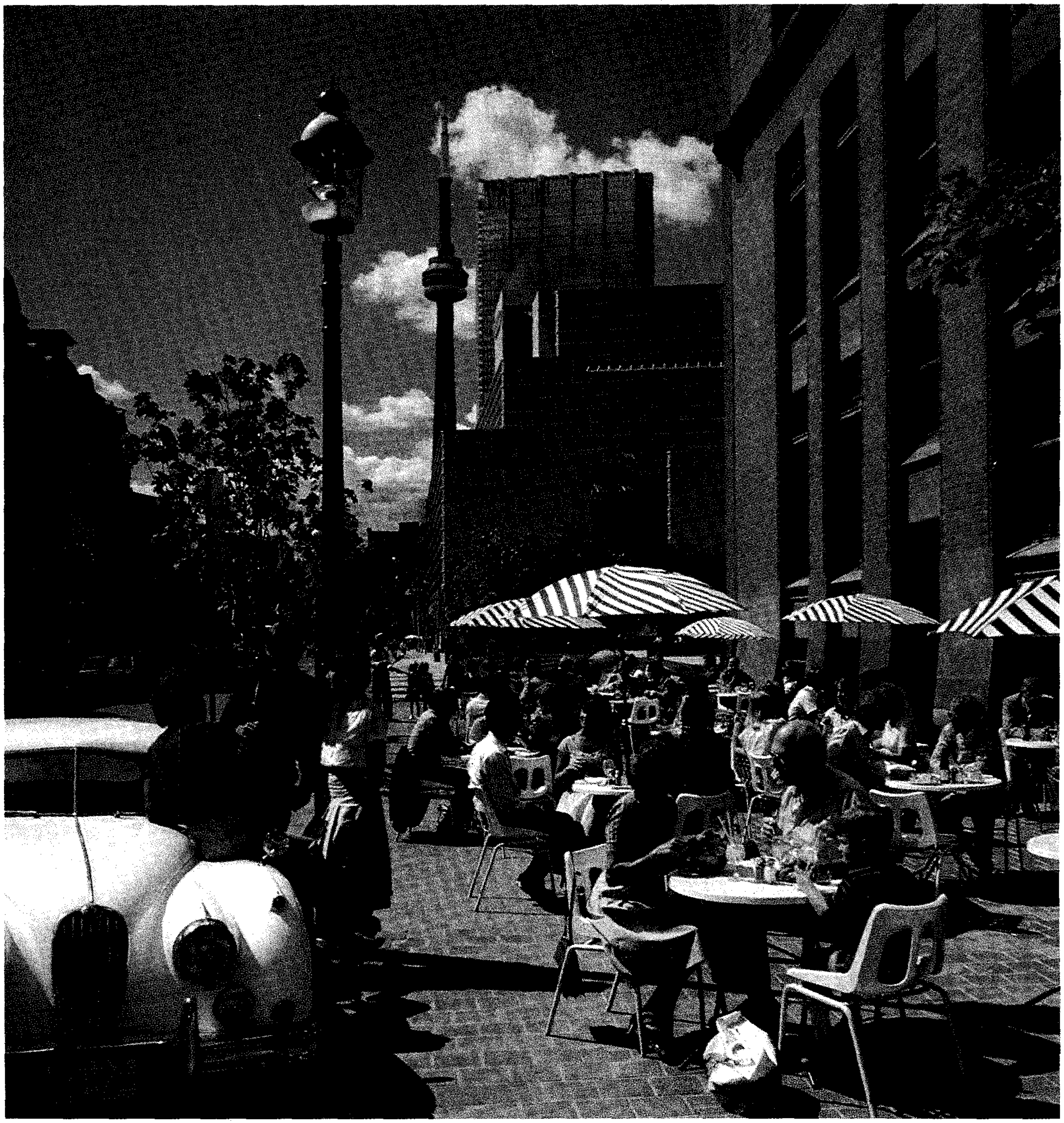


All of the materials in the apartment are honest: The rug is wool, the chair is wood and leather. Both were designed by Holl, whose furniture will be available through the Pace Collection.

In the bathroom, the walls of the tub area are painted, while the rest of the walls are integral-color plaster—same color, different materials, vastly different effects.



It occurred to the architect that New York apartments lack a sense of the horizon. So he gave the Cohen apartment a "horizon"—a channel of acid-etched brass along the walls.



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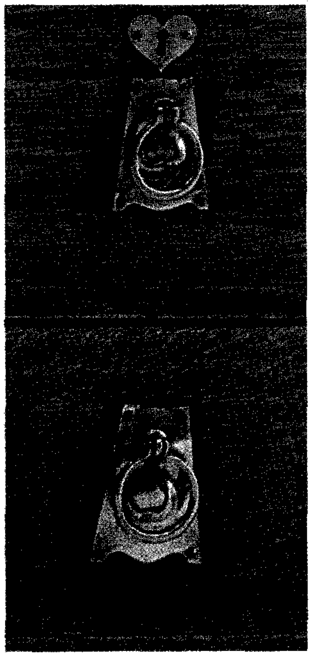
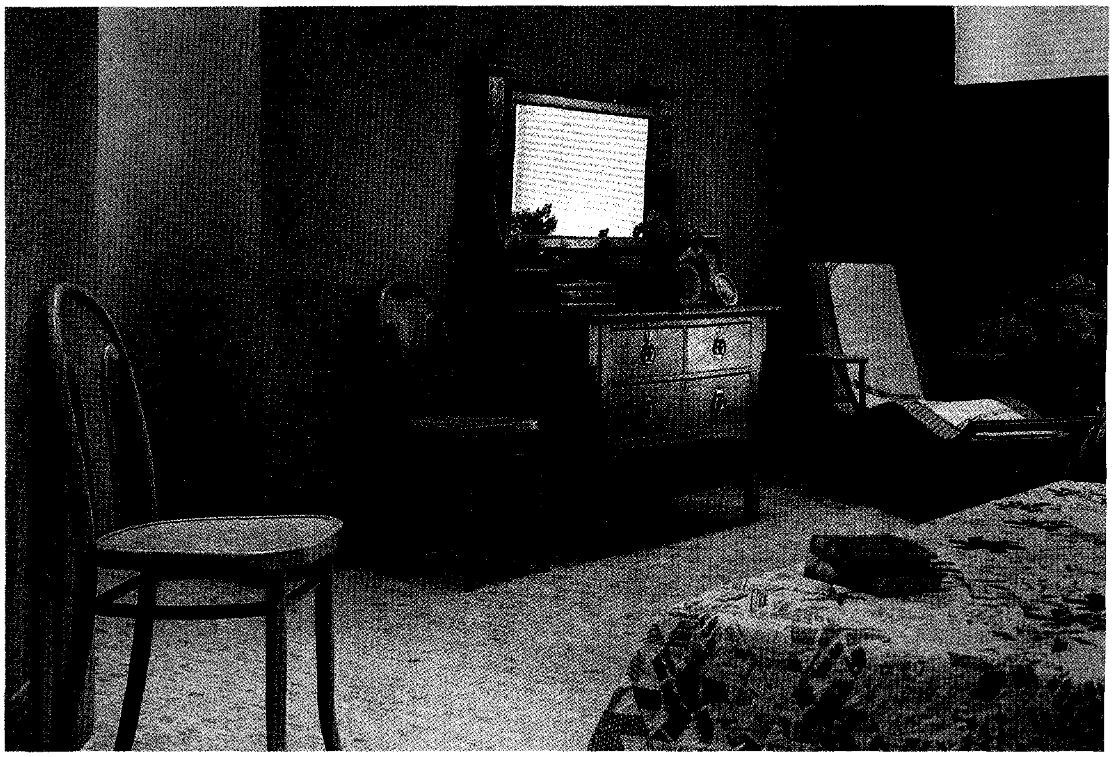
Man cannot live by the new alone—and every era in design has its own way of handling the past. Until recently, the lines were clearly drawn between antiques (by definition, at least 100 years old) and used furnishings (by tradition, seldom mentioned in polite company). Today, furnishings as young as twenty can be highly prized, and look right at home with venerable pieces from the eighteenth century. But this mixing of the unmatched is not just another take on the one-of-each eclectic style of the seventies. We've moved away from startling contrasts toward more subtle affinities.



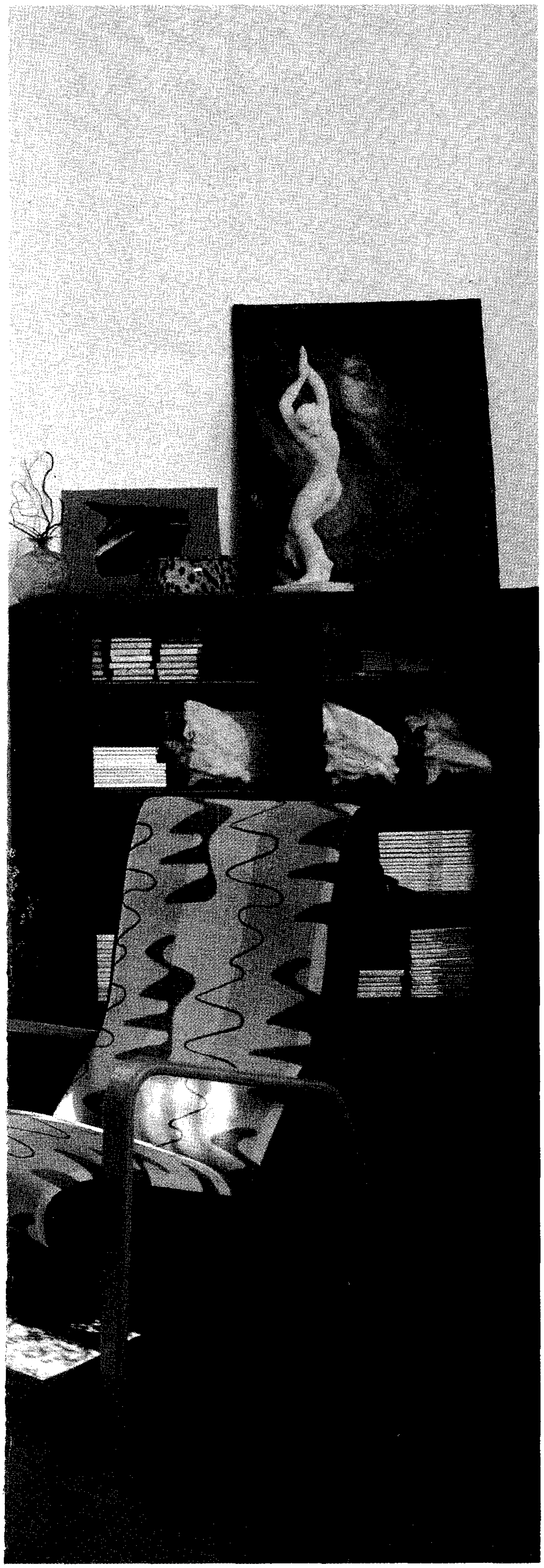
A detail of the English Arts and Crafts dresser reveals the maker's gift for combining simple materials.



The chairs in Love's shop are signed Thonet, the screen and some of the fabrics Japanese; the dresser is English, the rattan chaise French. Yet Love calls such combinations "the antithesis of eclectic—there are no harsh juxtapositions."

The luminous color on the walls of Diane Love's shop, a spattering of taupe, rose, and lavender, is her modern interpretation of late-nineteenth-century Pointillism. It provides a flexible background for medium-tone wood furniture.

The time: 1890 to 1920. The places: France, Austria, Britain, Japan, the United States. Testing the theory that there was universality in design even before mass communications, Diane Love has filled her Madison Avenue shop (where these photographs were taken) primarily with furnishings of a single period—the last decade of the nineteenth century and the first two decades of the twentieth. Despite their far-flung origins, their character is remarkably similar.

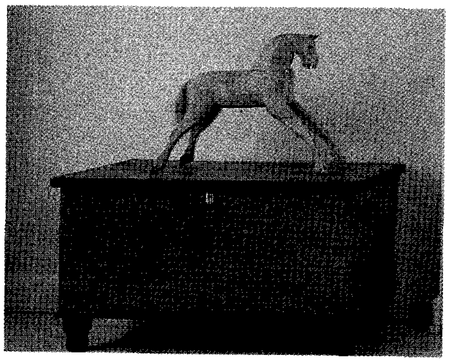


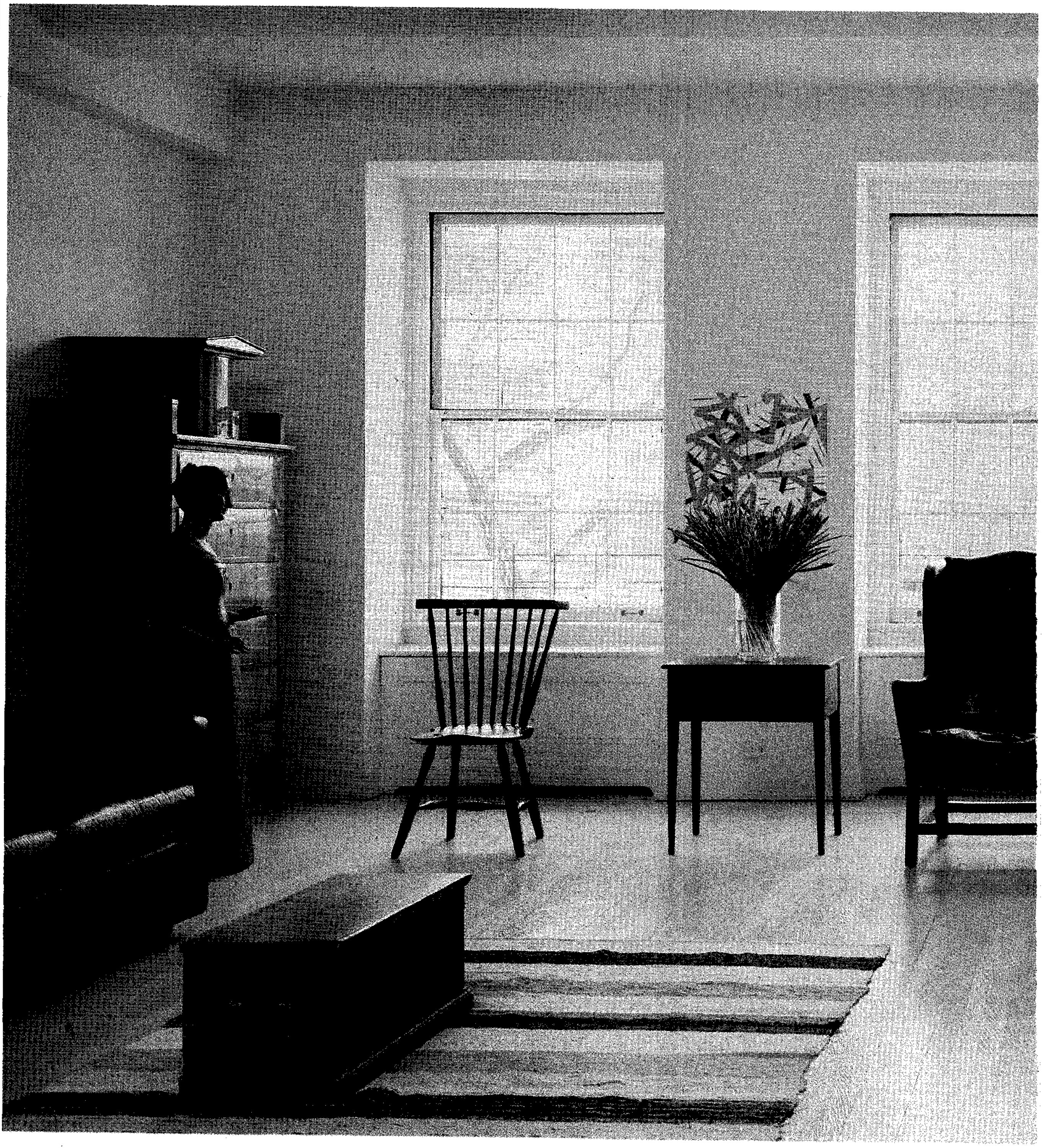
David Croland's methods of acquisition are as catholic as his tastes. He bought this French gilt-and-marble console table from a "good" antiques shop on University Place, picked up the 1930s chrome-and-leather chair for $5 a few years back, and caught some nuns throwing away the Alvar Aalto molded-plywood chair—which he had reupholstered in 1950s embroidered flax.

I mix nineteenth century with thirties, forties, and fifties," says the illustrator David Croland. Unheard of—and yet, in its own curious way, it works. Croland shops for the modern pieces at the same places the youthful "kitschmeisters" shop—the Beige Gallery, on Greenwich Avenue, the Gotham Galleries, on Fourth Avenue—but in his hands their wares take on a gentle dignity few who actually lived through those decades can recall. Says Croland, who bought his first antique—an eighteenth-century portrait—when he was eight years old, "I'd rather be locked in a room with an interesting piece of furniture than with another person."

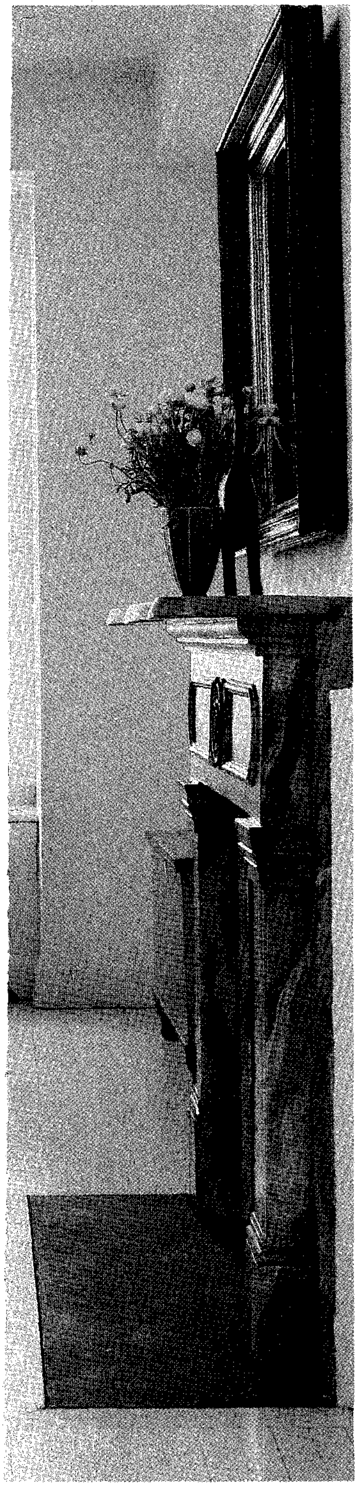
A second-generation collector, Croland received this signed nineteenth-century bronze from his father. She grasps his 99-cents-per-yard-muslin curtains.

A certain rigor and severity is the tie that binds the furnishings in this Upper East Side apartment. Primarily of three styles—Shaker, Biedermeier, and Art Deco—these pieces are extraordinarily compatible, all strangely modern in mien. The owners have reinforced this point by seamlessly blending their collection of period furnishings with a collection of 1980s art. "We started buying antiques seven years ago because we needed furniture, and we couldn't afford the modern stuff," they say. The couple surveyed the market and bought what moved them, giving little thought to provenance. It was only with time that the pattern in their tastes became clear, even to themselves. Theirs is a style of collecting that's difficult to imitate. It's all in the eye.

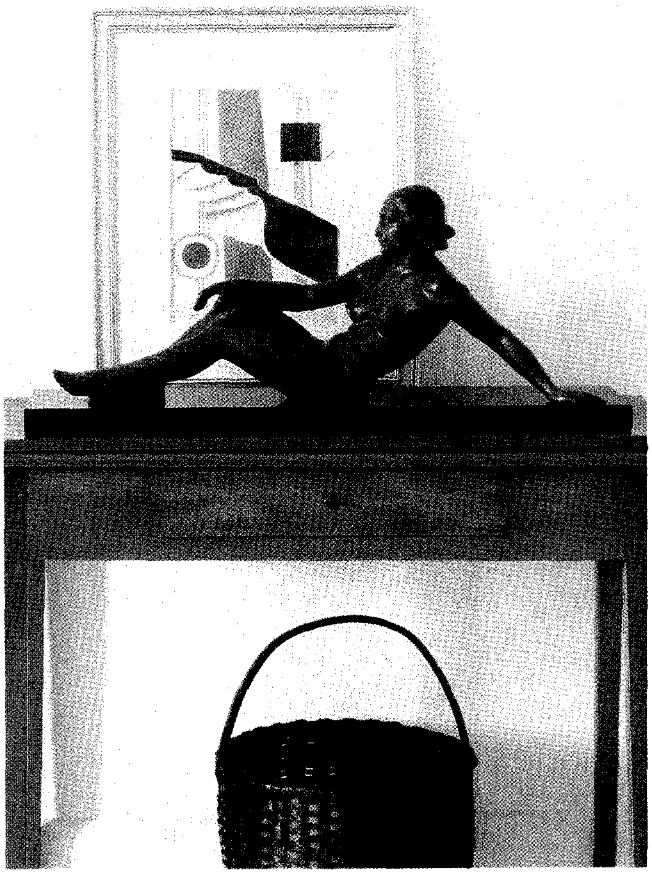




An early-nineteenth-century American horse carving (left) sits on a faux *wood-grain painted chest of like provenance.*

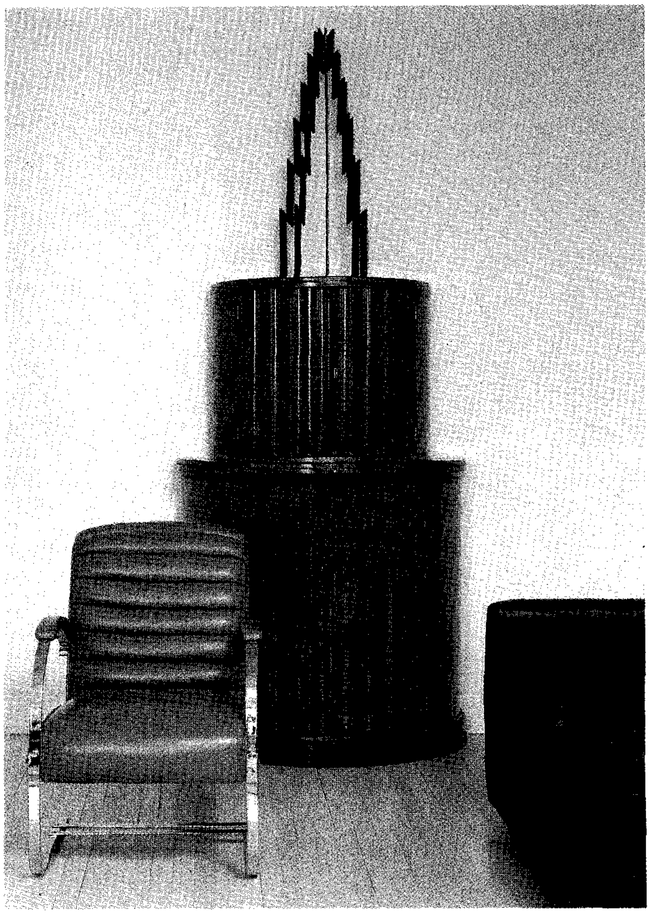


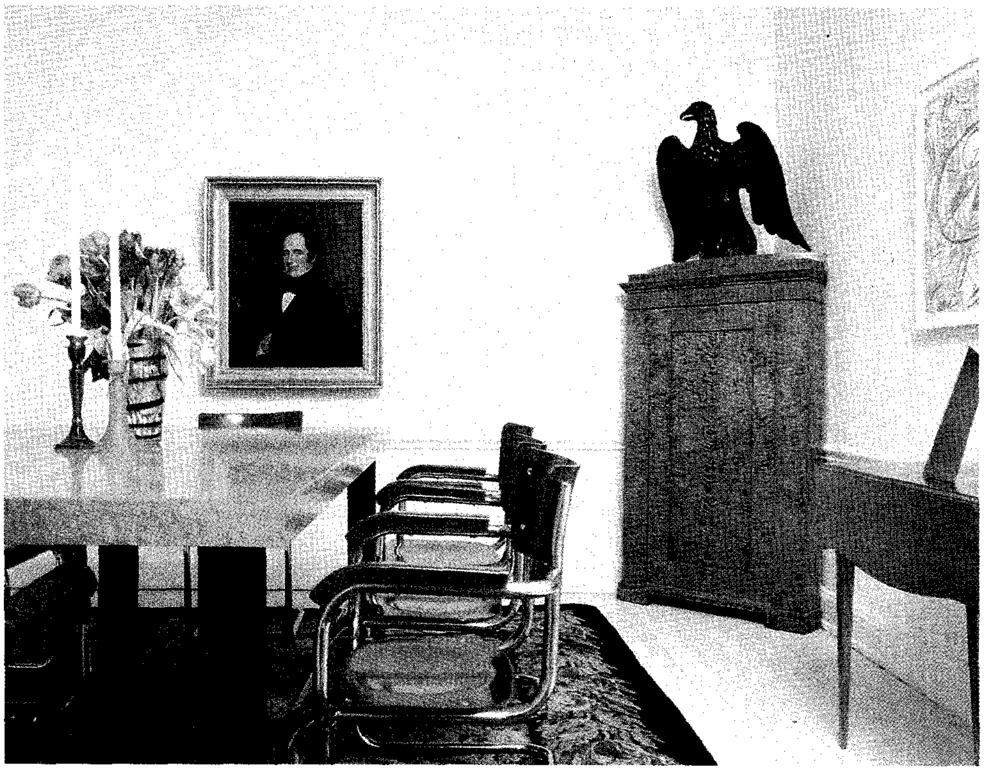
A perfect meeting of American practicality and French artistry: A 1920s French Art Deco sculpture partially obscures a Léger watercolor painted in 1934 while the artist was a guest aboard Sara and Gerald Murphy's yacht. The table both rest on and the basket beneath it typify the no-nonsense approach to design found in rural America in the last century.



This collector's living room is a marvel of both diversity and harmony. Furniture and art from three centuries and two continents blend into a homogeneous whole. The painting between the windows was done by Mark Williams in 1982. The wood mantel, which was bought in New Orleans, recently received a bright-blue faux marbre *finish.*

An English Art Deco bar and an American Art Deco chair were both purchased on Melrose Avenue, in Los Angeles, where, according to this collector, "prices on Deco are a third what they are in New York." The steel sculpture on top of the bar is a 1983 piece by James DeWoody.

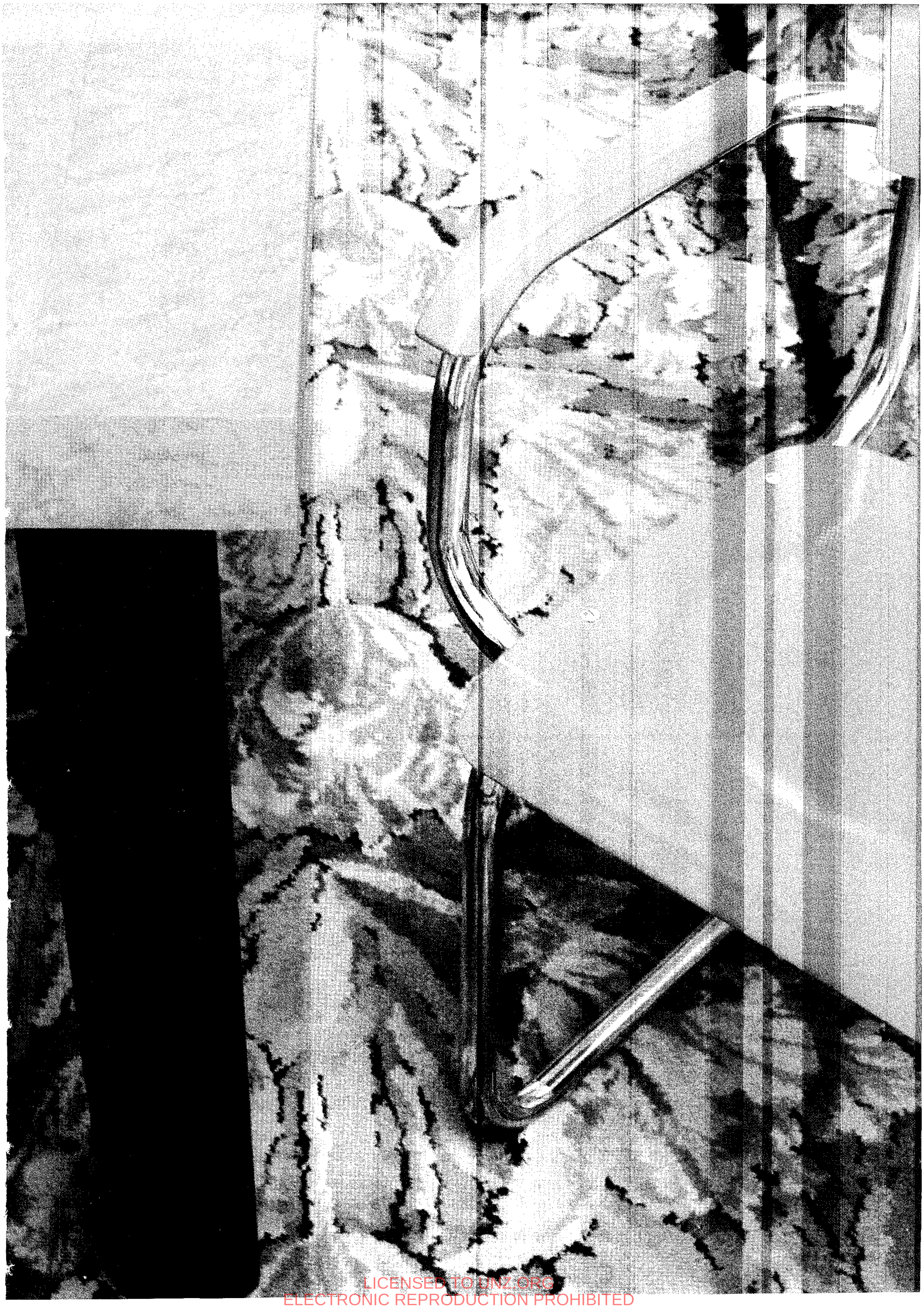




The eagle has landed: Looming over a contemporary table and a set of moderne *chairs is an antique carved wood bird that probably came from a pulpit lectern. It rests on an Austrian Biedermeier corner cupboard. The antique side table is American, and holds a 1984 painted steel sculpture by James DeWoody. Above it is a drawing by Cynthia Gallagher.*

A portrait by Samuel F. B. Morse is reflected in a Biedermeier mirror (right). The early-nineteenth-century mannequin (below) is either American or French.

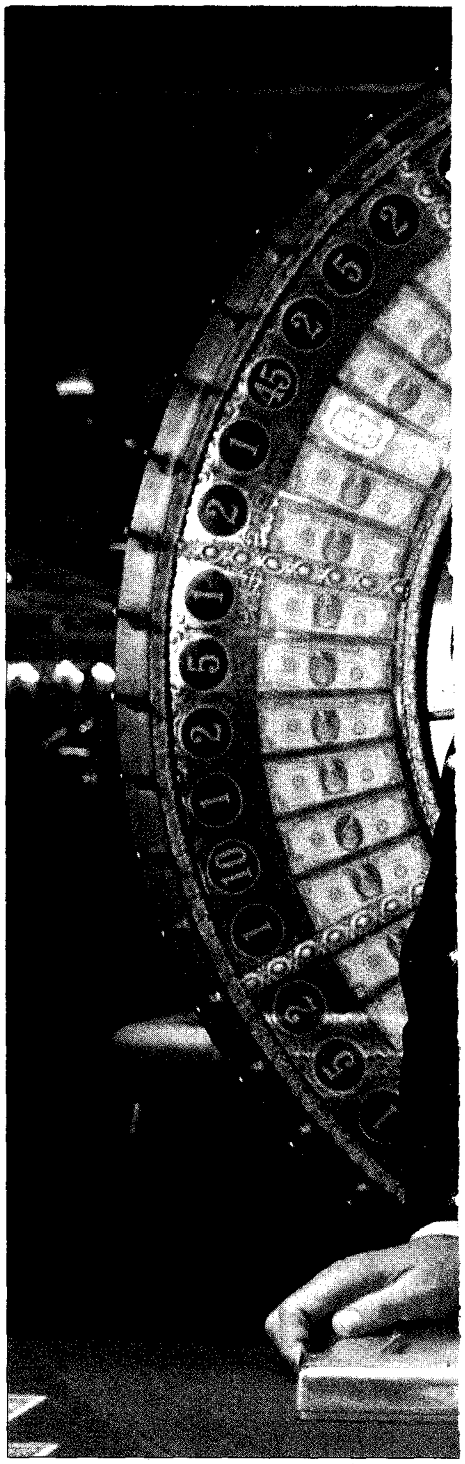
The owner of the apartment designed the dining table (right) of bird's-eye maple with black steel legs. The set of eight chairs was done in the 1930s by a student of Marcel Breuer's. The rug, which has an explosive pattern of tulips, is from about the same period. ■



Steve Wynn On a Roll

By Jonathan Z. Larsen

Gambling big on big gamblers pays off for the chairman of the Golden Nugget.



THE HIGH ROLLERS HAD ARrived in Atlantic City the day before, some by helicopter, some by limousine, to gamble away Super Bowl '84 weekend at the Golden Nugget. They had filled the ballroom, decorated as a football field, for a Saturday-night Tailgate Dinner party. They had met Warner Wolf, of CBS, and the legendary Y. A. Tittle, and admired the Nugget's prettiest employees in their cheerleader costumes. They had lost heavily enough at the tables to start their favorite casino off on another banner year, and now, as promised in their football-shaped, four-color invitations, they were scattered around a "humongous TV screen," eating a "magnificent array of noshes." But where was their host, the guy who thought up these theme weekends, Stephen A. Wynn?

At that moment, the chairman and president of the Golden Nugget was tearing down the slopes of Mammoth Mountain, on the other coast, $100 million on skis, and going for broke. He was skiing trails he had never seen before, skiing so fast that he missed a sign saying CLOSED—DANGER. All at once, he found himself near a precipice, resting uneasily on a 40 percent grade. He tried a kick turn and missed, and began sliding on his back toward the edge. Suddenly, he was free-floating down a vertical wall studded with rock outcroppings. The ski patrol found him 60 feet below, inert. They radioed headquarters that the man was either dead or a quadriplegic.

IT WAS, QUITE SIMPLY, THE FIRST time Steve Wynn's forward motion has been stopped since he elbowed his way into the boardroom of the Golden Nugget in 1973. But he wasn't stopped for long. The next day, he conducted a board meeting from his dining room. By the following month, he was back on the slopes. His decade-long lucky streak had held. The former bingo-parlor operator and liquor distributor is now the *Wunderkind* of the Boardwalk, and the most visible and articulate spokesman for a revitalized gaming industry. Wynn, 42, has succeeded—thanks in good measure to a $5-million ad campaign—in putting a clean, fresh face on a faceless and besmirched business.

What he has done for stockholders of the Golden Nugget is even more impressive. In 1973, when Wynn took over the company, the Golden Nugget was a "high-grind" hotel-casino in the low-rent, downtown area of Las Vegas. The company had $17 million in assets and a pre-tax profit of $1 million. Today, its assets stand at $718 million, and the pre-tax profit in 1983 was $69 million. The Golden Nugget in Las Vegas has the premier casino downtown. It boasts an excellent hotel, now undergoing a major expansion. The Golden Nugget on the Boardwalk, in Atlantic City, which has only the sixth-largest casino in town, had the highest net income for 1983. The Nugget owns property in London, has its own bus line, advertising

Big wheels: *Steve Wynn and Frank Sinatra, stars of the Nugget's $5-million ad campaign.*

agency and design firm, two helicopters, a DC-9, a 727 with 14-karat-gold ashtrays (they are removed when the plane is serviced), and enough limousines to block the entrance to the Waldorf-Astoria.

Steve Wynn has been well rewarded for his efforts. He happens to be the Nugget's largest stockholder, with over 3 million shares and options on another 1.6 million. Between the value of these shares on the market (the price has fluctuated from $9 to $19) and the substantial profits he has already taken, Wynn is worth between $70 and $100 million. He has a ski house in Sun Valley, state-of-the-art corner offices in Vegas, Atlantic City, and New York (John De Lorean's old office, in fact), and all the requisite toys: a Ferrari, a Rolls, and a horse in its own paddock in the backyard of his ranch-style home in Las Vegas.

Long before he struck it rich in Atlantic City, Wynn numbered among his close friends people like Willie Nelson and Kenny Rogers. He stood in as best man for Connie and Willie Nelson's second wedding ceremony. Kenny Rogers left a new Ford Bronco in Wynn's driveway, tied a red ribbon around it, and called it a Christmas present. Wynn's portrait was painted by Andy Warhol; his television commercials feature Frank Sinatra.

In one of the those commercials, Sinatra pinches Wynn on the cheek. Surely there are times when Wynn feels like pinching himself. Last fall, he was playing host to a few celebrities for Diana Ross's opening at the Golden Nugget. He was giving Ross and Warhol and a few others his guided tour of the casino when he stopped to make a note. He reached into his pocket for some paper, and pulled out instead a Photostat of a handwritten, personal-size check for a quarter of a billion dollars—the proceeds of an underwriting of bonds and warrants that he had picked up earlier that afternoon in New York City. Even Andy Warhol, who has seen everything, was impressed. In fact, Warhol could not quite remember the amount. "Was it for a billion dollars? I think it was." Such is

Photograph by Chuck Fishman.

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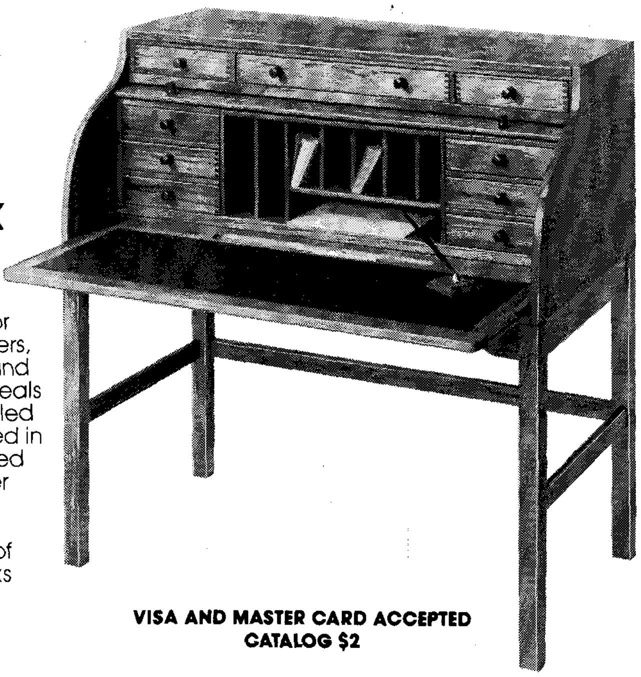

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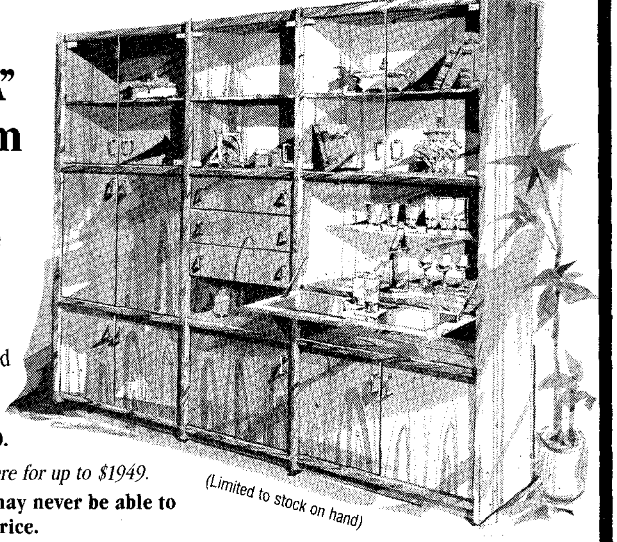

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the good life on the Boardwalk these days.

STEVE WYNN IS HEADING FOR the Las Vegas airport, cruising past the sun-bleached façades and billboards of the Strip. At the wheel of the car is his marketing director for Las Vegas, Bobby Baldwin, wearing a robin's-egg-blue suit and standard-issue sunglasses. Wynn himself is dressed more casually, in slacks and sweater. He is about to go up in a helicopter, and then return to his home to spend some time with his wife, Elaine, and their two teenage daughters. As they drive, Baldwin and his boss discuss the details of the coming weekend at the casino. A rich Texan is arriving with his daughter to celebrate her seventeenth birthday. Wynn quizzes Baldwin closely on the arrangements: which suite, what sort of flowers, what kind of cake—even what kind of greeting will be written in the frosting.

The details seem petty for a man running a $415-million-a-year business, but, to Wynn, these attentions paid are what separate the Nugget from every other hotel-casino. His particular genius is for promotion and marketing. He often says his favorite Americans are Walt Disney and Mark Twain, but under his tailored suits and silk ties beats the heart of P. T. Barnum. Wynn's fat ladies are fatter, his elephants are bigger, his red carpet wider, thicker, cleaner. As a result, the players with the deepest pockets find their way into his tent.

Wynn's appointment at the airport today is another example of his attention to luxurious detail. His favored customers have come to expect helicopter service from Manhattan to Atlantic City, 35 minutes from island to island. But other casinos have long since followed suit, and offer the same service in the same planes—Sikorsky S-76's. To keep ahead of the pack, Wynn wants to offer a helicopter ride that is not only roomier but quieter. He plans to trade in one of his eight-passenger Sikorskys for an Aerospeciale Super Puma, a $5.5-million thirteen-passenger model from France that's touted as having a lower "speech-interference level." But Wynn isn't taking any chances: He wants to write a decibel level right into the contract. The Aerospeciale people have agreed to give him a ride in one of their smaller helicopters, a Dauphin 2, and Wynn thinks he will "hear" a level he considers acceptable, read the number off the testing machine, and then write that number right into the paperwork.

The Aerospeciale people are waiting, all smiles, as Baldwin and Wynn drive onto the runway. Everyone climbs in, and the helicopter lifts off over the desert below. Wynn looks about the cabin and frowns. "Where are the instruments?" he asks. His eyes, which are slightly narrow-set and very intense, are staring straight ahead at the company representative. The men from Aerospeciale suddenly seem uncomfortable in their own helicopter. They explain that they took the measurements earlier in the morning, testing noise levels at different places in the cabin and at different speeds. Wynn is not assuaged. "I thought I was going to see the numbers on this trip," he says. The helicopter salesmen tell him that he can see the printouts later, and that they were very good. At 150 m.p.h., the sound level in the cabin was 86 decibels. They say the level in the Sikorsky at the same speed is 92. Wynn says, "Take it to 150." He then cranes forward in his seat, straining against his seat belt, checking the speed. Conversation is just possible over the thwack, thwack, thwack of the rotors, but no one is making the attempt.

Back on the ground, Wynn takes his leave and climbs into his car. He turns to Bobby and smiles for the first time. "It's a pretty quiet helicopter," he says, "but I wasn't about to tell them that."

He tells Bobby to drive over to the Nugget's 727—the one with the gold ashtrays. As they near the plane, Wynn orders, "Okay. Now pull a U-turn." The car squeals ever so slightly on the tarmac and stops. There in full view is the huge jet, gleaming with a new coat of paint—a wide burgundy stripe with gold outline, and "Golden Nugget" emblazoned on the tail. "Now," says Wynn, "tell me that isn't a pretty paint job."

ONE OF STEVE WYNN'S FAVORITE stories is about the man who asked him how he got his job. He tells it, as he tells most of his stories, doing the two parts of the conversation in different voices.

Man: "How did you get to be president?"

Wynn: "The chairman of the board liked me a lot."

Man: "Oh, you're lucky."

Wynn: "I sure am."

Man: "Does he still feel that way?"

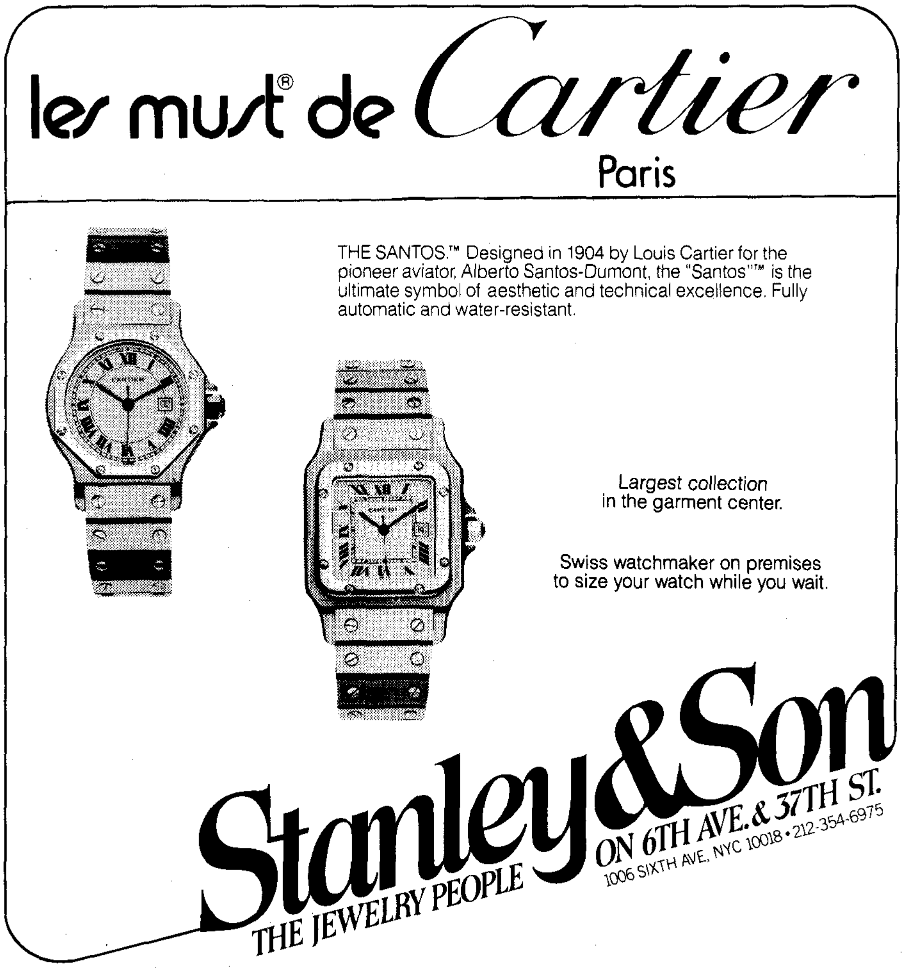
Wynn: "Absolutely."

Man: "What's his name?"

Wynn: "Me."

The story of how Steve Wynn came to be chairman of the board, president, and largest stockholder of the Golden Nugget is an unlikely one—as unlikely as a successful casino operator's name's being pronounced "win." His father was a ha- gambler who ran small-time bingo parlors. When Wynn was ten, he traveled to Las Vegas to visit his father, who was trying to set up a bingo parlor there. The father's venture failed, but the son thrilled to the forbidden fruit of the town. He grew up dreaming of being a big-time casino operator.

When his father died, in 1963, Steve Wynn was only months away from grad-



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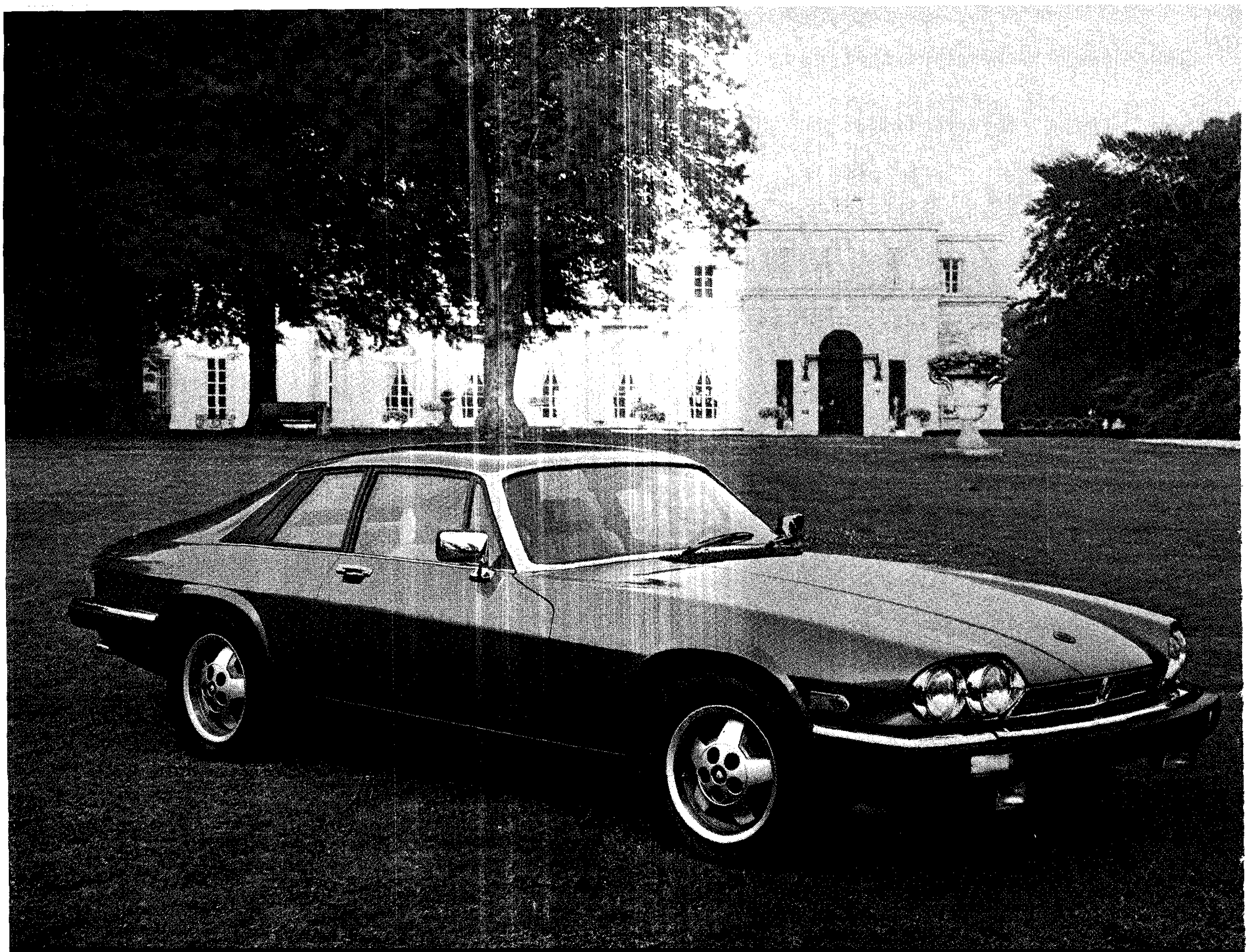

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uating from the University of Pennsylvania. With his bachelor of arts degree in hand, he took over his family's bingo parlor in Anne Arundel County, Maryland. For four years, he honed his marketing and promotional techniques. Then, with his wife—also the child of a gambling father—and the family savings, he moved to Las Vegas.

Wynn's first few years there were relatively slow. He invested his savings (he was making $100,000 a year when he left Maryland) in a piece of the Frontier Hotel. When several Frontier investors turned out to be underworld figures from Detroit (Wynn insists he didn't know), everyone was forced to sell. In the course of divesting his small share, Wynn met a prominent banker named E. Parry Thomas. It was not unlike wanting to get in with the acolytes at the Vatican and falling in with the pope. Thomas, says Mario Puzo in his book *Inside Las Vegas,* "is acknowledged in most circles as having been the most powerful prime mover" in the town.

Thomas and Wynn soon established a strong mentor-protégé relationship. The banker suggested that Wynn buy into an undervalued liquor distributorship. Wynn took the advice, hired an experienced manager named Robert Maxey, and set about to expand the franchise. But, as Maxey recalls, "it was an extreme amount of hard work, for a relatively marginal return. Which is not a situation calculated to hold the interest of Steve Wynn for long."

Glory was waiting, however. In 1972, Wynn sweet-talked Howard Hughes's real-estate man into selling him the parking lot next to Caesars Palace for a ridiculously low price—$1.1 million. The sale was accompanied by all the paranoia usually associated with Hughes. There was to be no publicity, no escrow, no preliminary agreement, no mortgage. With the help of a loan from Thomas's bank and a minority partner, Wynn came up with the cash, recorded the deed, and flew off to Aspen to ski with his family. While there, word of the sale leaked out from the clerk's office. Wynn read about it on the front page of the Denver *Post.*

"The lead story says something like, 'Hughes sells Las Vegas Strip property to liquor owner,' " recalls Wynn. "My eyes almost popped out. I call Las Vegas, and they say it's all over the newspapers that Hughes sold his first property. See, that's when they didn't know what to expect from this guy. They thought he was leaving, was going to sell all the hotels. There was hysteria. Everybody wanted to know, did I know Hughes? The more I refused to talk, the more wild the speculation. The transaction just had such terrific splash to it that it just changed everything."

Wynn did not just sit on the Caesars parking lot. He had plans drawn up and approved for a casino next door to Caesars. Worried, Caesars ponied up $2.25 million.

Wynn took his net profit, approximately $800,000, and ran to his stockbroker. Beginning in 1969, he had been buying small pieces of the Nugget; now he began to buy up big chunks, "until, one day, I had more than anyone else." At that point, Wynn, with the help of Thomas and a few other friends, persuaded the directors of the Nugget to give him a seat on the board. That was on June 13, 1973. Once inside, he began to take notes on what was going on. Testifying before the New Jersey Casino Control Commission a few years ago, Wynn described what he had found: "Parking-lot attendants, bartenders, and casino employees were all stealing mon-

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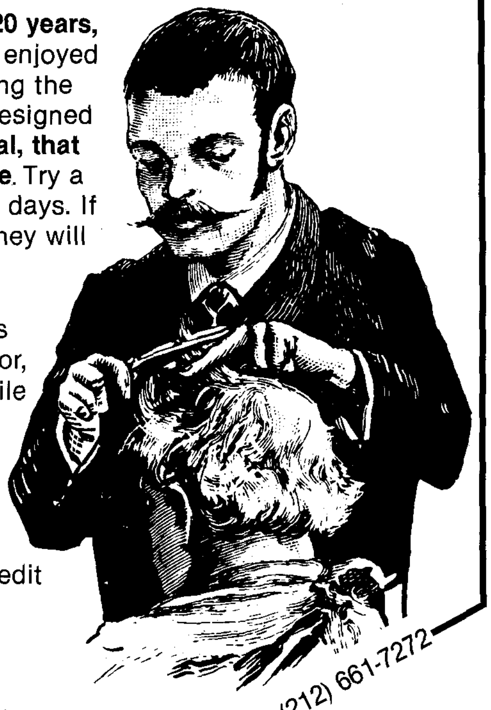

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ey, and they were doing it openly."

Within weeks, Wynn had seen enough. He gathered up his notes and confronted the board. Either they turned the place over to him, or he was going to blow the whistle. "Why don't you just let me take a crack at running it now, and we can do this nice," Wynn told them.

On August 1, 1973, Wynn accepted the resignation of most of the old board and created a new one. He was now president, chief executive officer, and chairman of the board. Robert Maxey joined the company shortly after as vice-president. Steve's younger brother, Kenneth, who had followed Steve to Las Vegas, quit his job as a clothes salesman and joined the company as a director and secretary.

The new management tightened controls on expenses and theft and let the high-grind business the Nugget had always attracted do the rest. "At the end of my first year," says Wynn, "we went from a million dollars pre-tax to $4 million—on *an 18 percent increase in revenue.* That was how much money was slipping through that place. Then we built a hotel a few years later, and it went up to 12 million, and then came New Jersey— we're on our way."

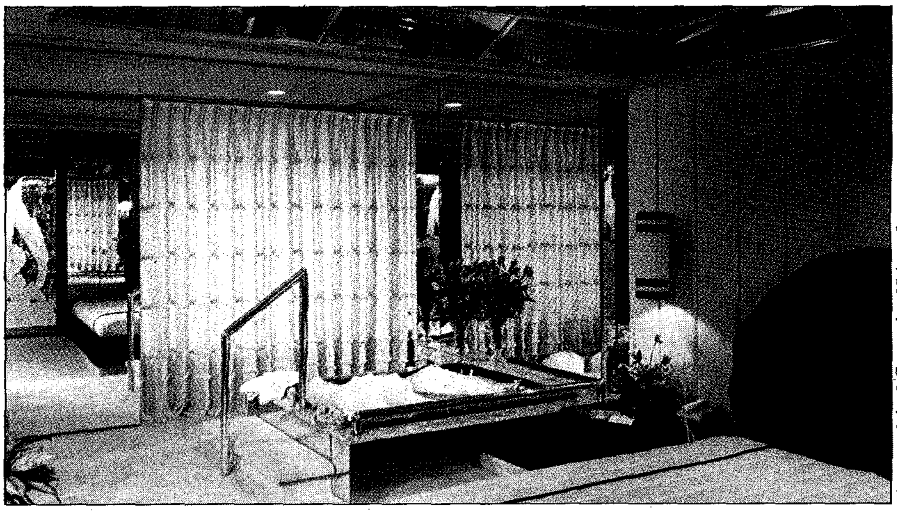
FOR WYNN AND THE OTHER CASINO operators who came from Las Vegas, one thing was clear right away: Atlantic City was a whole new crap game. Everything was different—the customers, the season, the political climate, the competition. Even the pressure from organized crime on the casino unions, suppliers, and construction trades was different—it was worse. One federal agent, testifying last year before a Senate investigation into crime in the mid-Atlantic states, claimed that construction companies operated by the mob had worked on five of the nine casinos.

New Jersey legislators made the licensing and oversight provisions far more strict than they are in Nevada, and the taxes much higher. Wynn ran afoul of the gaming authorities as soon as he went for his license. The most serious charge centered on the possibility that Wynn had known about a drug-trafficking operation being run by low-level Nugget executives during the late 1970s. Curiously, the chief piece of evidence against him was an accusatory letter written to him by a former Nugget director, Edward M. Doumani. Doumani is an old Las Vegas hand whom Wynn had brought in as part of the original team of investors. With his family, he owned the second-largest block of shares after Wynn himself. (Wynn says he explained at the hearings on his license that the letter was the result of a spat over so-called comps, or free services.)

In the end, Wynn and the Nugget were approved for gambling licenses,

"...Atlantic City turned out to be a whole new game..."

with no objections from the state gaming division—the first time that had happened since Atlantic City had opened to gambling, in 1978. The Atlantic City *Press* proclaimed in an editorial headline, WYNN UNDERWENT UNNECESSARY ORDEAL. (It is not an ordeal that everyone has been willing to undergo. The New Jersey Casino Control Commission recently ruled that because of the large holdings of Edward M. Doumani's family, which amount to 8.6 percent of the Nugget's outstanding stock, Doumani would have to meet state casino-licensing requirements. Doumani declined, and the Nugget agreed to buy out his interest for $15 million.)


Photograph by Jeffrey Asher/Visions, Inc.

Bathed in luxury: *The Nugget's lavish comp suites are reserved for the best customers.*

ONCE LICENSED BY NEW JERSEY, casino operators in Atlantic City had to learn how to operate in an entirely different environment. Las Vegas is a "destination resort" and convention center where people go for long weekends or more. Atlantic City is a quick turnaround, often no more than a bus stop on the way home.

Wynn affects a serious voice—that of a man calling from his office to his wife at her office.

"Let's go down for tonight and shoot some crap or play the machines. We'll have dinner at that Chinese restaurant, and we'll come home. Wear the clothes you've got at work. We'll go right down and come home. I know a guy. We'll get a limo, comp it." He pauses and asks rhetorically, "Right? Different ball game."

Different ball game indeed. After Resorts International opened up in 1978 and proved the money was there, suddenly everyone wanted to play. Caesars Palace, Bally's, Sands, and Harrah's, on the marina, quickly followed Resorts. In December 1980, the Nugget became the sixth casino to open and was itself soon followed by Playboy, Claridge's, and Tropicana. At first, the cash cow went dry. The traffic was there, but the operat-

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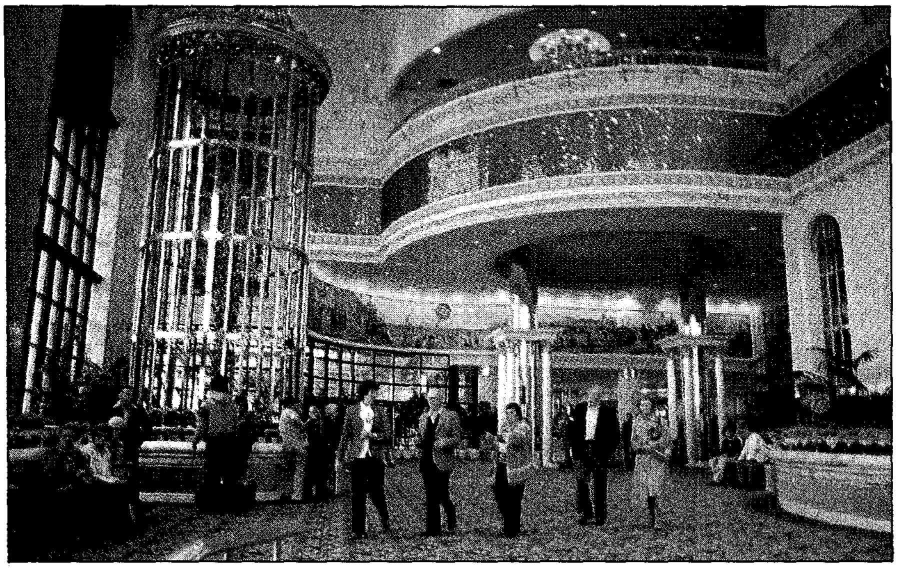
"...The linchpin in Wynn's business strategy was Sinatra..."

ing costs were so high going in, and the taxes were so high coming out of the casinos, that several operators were drowning in red ink throughout the recession of the early '80s. Only last year did the economy and the demand pick up enough to catch up with the expanded market. Together, the 9 casinos in Atlantic City are expected to take in more revenue this year than the 90 casinos of Clark County, Nevada. The Nugget's revenue in Atlantic City for 1983 was five times its revenue in Las Vegas, its operating income in Atlantic City eleven times that in Las Vegas. Says H. Steve Norton, executive vice-president of Resorts International, "I don't think there is any casino in Nevada, currently, that has as good a bottom line as Resorts, Nugget, and Harrah's. I don't think there is anybody in Nevada that touches those three."

Hotel-occupancy rates in Atlantic City, even during the off-season, are holding at close to 80 percent. During July, August, and September, the average is 94 percent. With no spare beds in the hotels and no elbow room in the casinos for much of the year, it is hardly a surprise that the three most successful casino operators are leading the pack to construct new and bigger facilities. Resorts has bought up land all over the city and plans two new hotel-casinos, one on the Boardwalk and, if it can be worked out, one at the end of the rail line coming into the city. This spring, Harrah's, in partnership with Donald Trump, will open a huge new complex at Trump Plaza, on the Boardwalk. And Wynn himself has been putting the finishing touches on plans for a $300-million hotel-casino at the Atlantic City marina. Between the existing Harrah's, which is being expanded, the new Nugget, and a new Hilton development, the marina alone



Wynn-ing ways: *The Atlantic City Nugget features a gilded cage with mechanical parrots.*

Photograph by Alon Reininger/Contact.

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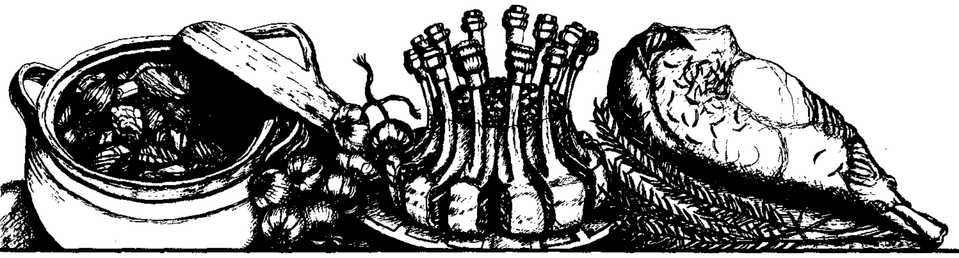
Lamb is best enjoyed a bit underdone, generously pink inside. It makes a superb stew in a rich brown stock flavored with thyme and rosemary. Curried lamb and the traditional standard leg or stuffed leg are popular forms of lamb in America. But the most regal of all lamb dishes are the Crown Roast and Rack of Baby Lamb. The rack is an almost perfect dish. It is handsome to look at and a pleasure to carve and eat.

No other food has been so important to mankind in observing important ceremonial occasions. Lamb feasts celebrate the New Year, weddings and births in Muslim countries. It is the Jewish Passover feast. And, of course, lamb is the traditional Easter feast in the Christian world.

It is truly a glory of Spring.

We're having a Lamb Festival April 10 through April 21. Each day our menu will feature at least five Lamb specialties. We invite you to join us in welcoming the joyous new season.



will represent $800 million in new construction.

So far, of course, all the artists' renderings of a bright new tomorrow hang on the office walls of the casino executives. Despite the tax money generated by gambling, Atlantic City itself is still blighted. William Johnson, the city's former director of revenue and finance, lives at the inlet. "It looks like Dresden," he says.

The city government, traditionally weak, has seldom been more so than at the moment. The mayor for the last two years, Michael J. Matthews, was recalled by voters in early March. Two weeks later, he was indicted on federal extortion charges. The prosecutor claims that Matthews solicited money from organized-crime figures for his 1982 election campaign and in return promised his help in the mob's attempts to infiltrate the gaming business.

The casino operators, not surprisingly, are somewhat defensive on the subject of Atlantic City's impoverishment. "Who said we were supposed to eliminate poverty overnight?" asks Wynn. "Using private investment to rebuild, by virtue of the trickle-down system, a dying, faltering community . . . hmmm. Yes, it will happen. Will it happen overnight? No."

The Golden Nugget's DC-9 is at 39,000 feet, somewhere east of the Mississippi, heading for Las Vegas. We were meant to take off from Atlantic City before 10 P.M., but the plane had a two-inch crust of snow and ice on its wings when we arrived at the airport. It is now around two in the morning. Wynn's secretary has long since fallen asleep in the aft cabin, as has the Wynn family dog, a cockapoo called Bully, or, more formally, "Bulova the watchdog." Wynn, however, looks as fresh as he did twelve hours ago. This is a trip he takes often. He has traded in his dark-blue suit for slacks and a Golden Nugget windbreaker. When he boarded the plane, he was eating out of a plastic bag of specially prepared Pritikin cookies. But he has now set this aside and taken a Dunhill Montechristo out of the humidor that travels with him.

The talk drifts to the relationship between entertainers and the casino business. "In the old days, you put up a star's name on the billboard, take an ad in the paper, call a few of your big players, and sit back," he explains. "You had to be a third-grade child to understand how simple it worked. There was nothing to it: build a hotel, build a showroom." The regular customers shelled out enough for liquor and tickets to cover the cost of the showroom. The high rollers, who came to see the stars, paid nothing, but left behind a wad at the gaming tables.

What destroyed the star system was

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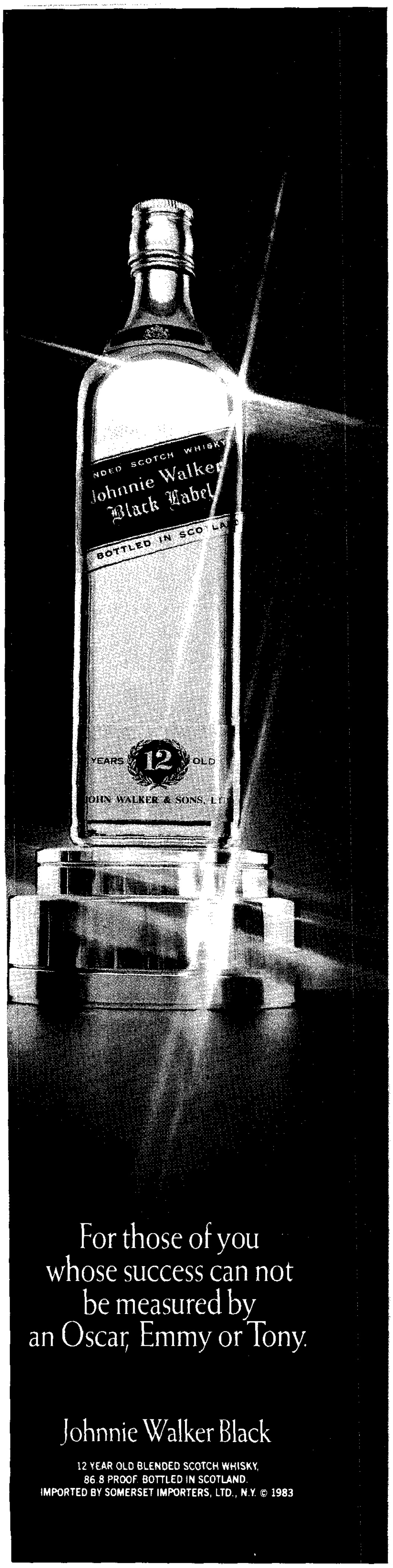
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Johnnie Walker Black

12 YEAR OLD BLENDED SCOTCH WHISKY,
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the advent of the single-evening concert. Top-line entertainers discovered they could make more in one night than in a two-week stint on the Strip. Their fees went way up, and the efficiencies of the Vegas showrooms as traffic producers started to evaporate.

Wynn knew that even in the best of times the casinos basically had made money only on the high rollers. What if, instead of inviting just a few high rollers, he invited enough to pack his small showroom?

"Suppose," Wynn recalls thinking, "I could sell discriminating people on the idea of being involved in an atmosphere almost like a concert in the East Room of the White House. Like a private show with Frank Sinatra. Wouldn't that be fetching? And suppose, as part of the weekend, they could meet him. And we had special parties, and we did the whole weekend, and the show was only part of the weekend. And suppose the service in this hotel was so elegant we could build a special event around our entertainer, and I could take Frank, and Diana, and Kenny, and Willie, and they could be a gift for the weekend. Come for a special weekend—a theme party at the Nugget. That's not the same as the star policy. That's another dimension altogether."

The linchpin in Wynn's dream was Sinatra. Somehow, he had to lure the Chairman of the Board away from Resorts. Wynn had been around entertainers enough to know the drill for a major celebrity. Hide in your room all day to avoid the crowds, sing, go back into hiding. Wynn figured that Sinatra wanted to be more than an entertainer; he wanted to be a host. Wynn took Mickey Rudin, Sinatra's lawyer, to dinner and told him his analysis of Sinatra's situation. As Wynn recalls it, Rudin said, "Frank agrees with you. He sits in the room all day and does the New York *Times* crossword puzzle."

The deal was as good as done. Sinatra moved over to the Nugget for more money and a lot more work—doing advertisements, taking promotional tours, playing host at parties. The gossip on the Boardwalk pegged the figure at $10 million for three years. The principals are not talking. Whatever the figure, few would argue that it has not been worth it. After Sinatra came Diana Ross, Willie Nelson, Kenny Rogers, and the high rollers.

Wynn's cigar is down to the band. He asks the steward what movies are on board. There's *Eye of the Needle, Missing, The Border.* Wynn asks about *The Border.* "Is it sad, or is it up? No depressing movies."

We settle for an upbeat short, one made by Steve Wynn's friends for his fortieth birthday, a pastiche of home movies, television interviews, and live footage from the birthday party itself. When it is over, I retire to the aft cabin to try to get some sleep. Wynn? He's still wide awake, his nose deep into the latest Ken Follett mystery novel as we head for the Rockies.

HIGH ROLLERS HAVE BEEN around since green felt was first stretched across a flat surface and printed with odd legends like DON'T PASS BAR, 7 TO 1 ANY CRAP, INSURANCE PAYS 2 TO 1. They come in every shape, color, sex, and stereotype. "A high roller can be as diversified as an Arab sheikh, a Hong Kong business executive passing through town, or a bookmaker from Baltimore," says G. Michael Brown, the former director of the New Jersey Division of Gaming Enforcement and a lawyer in Atlantic City. "A high roller is best defined as a gambler who wagers large sums on individual bets and usually gambles for consistent periods of time. When he comes, he'll gamble for two or three days at a time. Some will gamble for a week at a time."

Brown says that high rollers are known by their styles of gambling. There is, for instance, the "buy in" player, who brings his money straight to the table. "A $10,000 buy-in, or a $50,000 buy-in—that's the level of high roller he is," says Brown. "Front money" gamblers are those who come with a satchel of cash, deposit it in the casino cage, and draw against that deposit with markers. "Credit players" either have credit lines already established at a given casino, or fill out applications when they arrive, listing their bank accounts. The casino then verifies the information and rates the players accordingly. As a player draws against his credit line, the casino prepares counter checks—printed documents, made out to the casino, drawn on the player's bank account for the amount of chips being bought. The checks can be cashed at any time by the casino, but the larger the check, the longer the casino will wait to cash it—a courtesy extended to the biggest players. A $2,500 check will be cashed in 14 days; a $50,000 check in 90 days.

The system lends itself to abuse. The U.S. Treasury is worried about the potential for laundering illegal profits. Bookmakers and drug dealers, for instance, will bring in $50,000 of "dirty" money, buy chips at different tables, and then take these chips to the cashier, exchanging them for a check drawn against the casino. They then can tell everyone that they won it all at the casino.

But the vast majority of rich casino customers are legitimate high rollers, most of them entrepreneurs who own their own businesses—people not unlike Steve Wynn himself. And no one in either Las Vegas or Atlantic City has ever gone after the high rollers with such a sophisticated game plan as the Golden Nugget's. It is not just with big-name entertainers and theme weekends but with an entire package: helicopters, limos, suites, extravagantly printed invitations, follow-up phone calls. Most casinos have always had bits and pieces of this approach, but no one had put it all together until Wynn came along.

The heart of the Golden Nugget's comp program is in neither Las Vegas nor Atlantic City. It is on the top floor of a Park Avenue building. Here is the real war room of Wynn's assault on high rollers. There are other such Nugget offices across the country—in Dallas, Houston, Odessa-Midland, Chicago, Atlanta, and Miami—but none so splendid. The space is divided among Wynn's office, a conference room, a large marketing room, and the Nugget's in-house advertising agency, T.Y.O.H. (which stands for "toot your own horn").

Lester Colodny and his associate, John Schadler, the men who run T.Y.O.H., are the people who have been bringing you those well-choreographed pas de deux with Sinatra and Wynn on television.

The Sinatra commercials, "the use of him as an entertainer and a marketing tool," says Colodny, "were all intentional. It did not happen that once he came with us we decided that he would be in our commercials. It was a total package." As for Wynn, the star of the commercials, Colodny adds, "You've never seen a man hit the mark the way he does. Never. You think he's been doing it for 25 years."

To hear Colodny and Schadler speak of their boss, you almost get the impression he died in that skiing accident and went to heaven. "It's like that *Reader's Digest* article—the most interesting person I've ever met," says Colodny. "Even when you are angry at him he's fascinating."

Meetings with Wynn, according to the two admen, are whirlwinds of productivity—short but very to the point. "When he leaves, we're exhausted," says Colodny. "He's a person eater. He eats up your energy, but he uses it well."

The true sanctum sanctorum of the high-roller operation is the large marketing bull pen that dominates the Nugget's New York office. The room is in its We-Are-Ready-for-the-Photographer-From-*Architectural Digest* mode. Every desk is clear of paper and clutter—clear of everything in fact except computer terminals and telephones. Men and women are quietly gazing at their screens or speaking into their phones. "You can gain access to any sort of information you want pertaining to a customer, their credit line, date of last visit, how they performed during their last visit," says Schadler. "They will receive—depending on the level of play—certain amenities. For instance, some

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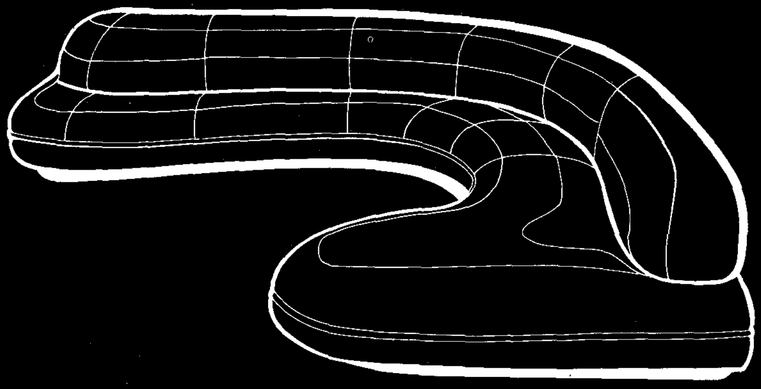

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people get to go down there on a helicopter, some get a limo, certain people only get a free room, others get room, food, and beverage. It's all based on their level of performance."

The computer has revolutionized the gaming industry, like so many others. Casinos regularly keep records on their favored customers, tracking what games they play, how much they bet, and how much time they are likely to spend at the table. The computer digests all of this and then spits up a "theoretical win"—for the casino, of course. "If a player gives you the shot that you are looking for—twelve hours of play with a good heavy bet—then maybe you can win, on average, 15 to 20 percent of the amount of the credit line," says John Gallaway, president and general manager of the Tropicana. "A high roller is a man who plays in such a manner that he is capable of losing his full credit line."

Steve Wynn has spent millions to get these premium players into his casino. His annual report for 1982 notes almost apologetically that promotional allowances have increased by $10,167,000, or 56 percent, from the year before. In 1983, the Nugget "outcomped" the competition in in-house freebies by huge amounts—35 percent more than Resorts and 75 percent more than Harrah's.

It is not just a matter of money, of course. Personal attention is also lavished on the Nugget's best customers. The casino keeps individual card files that list the players' favorite brands of cigarettes and liquor, even the jams they would like to see on their breakfast trays. If a customer likes Ocean Spray cranberry juice with Stolichnaya vodka, the Nugget will remember and have it waiting for him.

Wynn believes this is part of the contract. "Look, Mr. Casino Operator," he says, acting the part of the high roller, "you've got the best of this deal. I know it, and you know it, and I accept the terms of that unequal contract, because it suits me. But I expect more from you than I do from a Hilton or a Marriott or some other place where I am just spending an evening because of business. I expect to have my peculiarities catered to, I expect to be overindulged. I am demanding and petulant if I don't get what I want, because I think I have it coming."

(Are other, more sensual pleasures part of the package? Michael Brown says that while prostitutes operate in Atlantic City, the casinos do their best to stay clear of them. "The houses really try to clean up their own act, because they do not want violations against their casino licenses," Brown says.)

If there was any lingering doubt about the Nugget's new all-star comp weekends, it was dispelled last fall. For the first time, Wynn offered his high rollers the "gift" of a four-day weekend with Diana Ross. He even sold tickets to the public, just to appease the critics, who were accusing him of being elitist. The result: one of the biggest off-season weekends in the history of the Nugget. One night alone, the total amount wagered was $5 million. As David Spatz, the entertainment writer for the Atlantic City *Press,* put it, "Ross's four-day run in the 500-seat Opera House proved to the skeptics that Wynn's concept of using entertainers as marketing tools for high rollers is paying off."

IT MAY NOT BE ENTIRELY AN ACCIDENT that it took a man with retinitis pigmentosa, a congenital eye disease that will slowly limit and dim his field of vision, to turn up the lights on a business that is normally conducted in the semi-dark.

As he tells it, one week before the Nugget opened, in November 1980, he kicked everyone out of the casino except his brother, Kenneth, and the chief electrician. He then sat down at a blackjack table in the middle of the room, a two-way radio in his hand. Kenneth and the electrician took the other radio into the engineer's booth, where every light was on a dimmer. For an hour, Wynn ordered, "Up," "Down," "Back up," until he had created exactly the right ambience. "At that point," he said, "we welded it. We disarmed the dimmers."

Several of the other casinos in town have been trying to catch up with Wynn, adding more and more candlepower. But there are areas where the other casinos have not even tried to follow. The Golden Nugget hotel-casino has a unique sense of whimsy, thanks to Wynn's Disney streak. In the lobby sits a giant gilded cage, with five mechanical parrots inside. Every six minutes, they burst into song. One sounds like Mae West, the others like Louis Armstrong, Maurice Chevalier, Bette Midler, and Don Adams. On the second floor, a Buddha-like figure, Tung Yin Cheek, spouts bits of philosophy, sort of shaggy-dog fortune-cookie sayings. "I don't want to be a purely efficient machine," says Wynn. "It would show. We are, like Disney, in the business of creating adult fantasyland."

The real fantasyland, of course, is reserved for the high rollers. They stay in the comp suites on the top of the Atlantic City Golden Nugget. The fanciest, on the twenty-third floor, have names like Chairman, President, and Diplomat. Here one finds green-marble toilet bowls, saunas, "opium dens," remote-control curtains, and commercial-size bars.

Norwood Oliver designed the Constellation Suites on the floor below. "I told my staff to imagine Lana Turner in the room," he says. "They took it from there." They took it to a stunning blend

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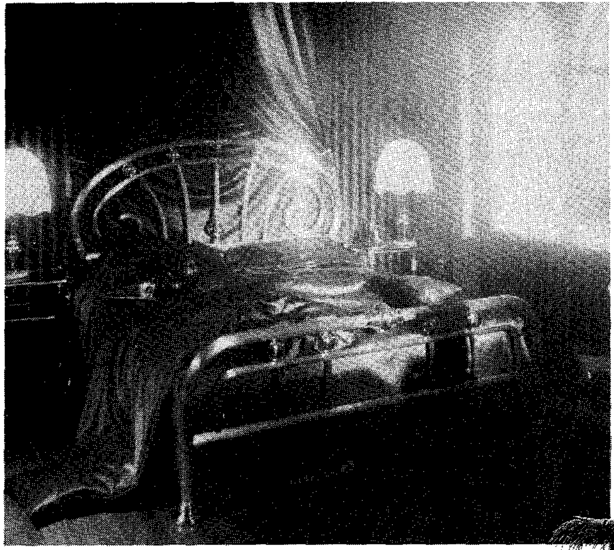

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of Art Deco—ormolu, etched glass, beveled glass, black glass, mirrored glass. Several of the rooms have raised Jacuzzis; all have revolving cylinders jammed with electronic and video goodies, for viewing and listening anywhere in the suite. The materials throughout are exotic: bone, stained and lacquered goatskin, padded raw silk, French marble and brass.

These suites are an example of Wynn's other management style. "You know what he told me?" says Oliver. " 'Do it. And if I don't like it, I'll tear it out and never use you again.' " Oliver did a sample room first. As he recalls it, "Wynn came in, looked around, and said nothing." Deadpan. Not even the usual nod of the head, or "hmmmmm." Finally, says Oliver, "he stuck out his hand and said, 'It's better than you said it would be. I couldn't be more pleased.' "

HAD STEVE WYNN NOT LIKED Oliver's Constellation Suites, the silence would have been followed by sounds quite different from those that emanate from his mechanical parrots. He is known to have a short fuse, connected to a large explosive charge. He suffers fools very badly. As one executive who has worked with him for years puts it, "He's a difficult person, as most geniuses are."

The burden of Wynn's demanding nature is carried by those closest to him. The rest of the employees mostly see the same extravagance and care that the customers see. Wynn is a great believer in motivating—not just the players and guests but the people who deal the cards, take the reservations, and make the beds. To that end, he has invented something that might be called employee comps.

In 1982, Wynn cleared off a huge parking lot that belonged to his bus company, invited the local American-automobile dealers to park their new models in it, and then told 370 of his supervisors that they could order any car in the lot, with whatever trimmings they wanted, if the sticker price stayed under $10,000. For more senior employees, the limit rose to $14,000, $18,000, or, for a chosen few, "anything they want—you know, a Seville, or an Eldorado." Wynn kept the titles, but the employees made the choices.

Last year, he gave every employee in his company—5,200 of them—stock, $2-million worth. He has introduced motivation programs that would make many a bigger company blush: free courses in computer programming, personal care, management techniques, and career boredom, plus a very active sports program. Last summer, the playoff in the Atlantic City softball league was between the Golden Nugget Craps and the Golden Nugget Blackjacks.

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A HERITAGE OF

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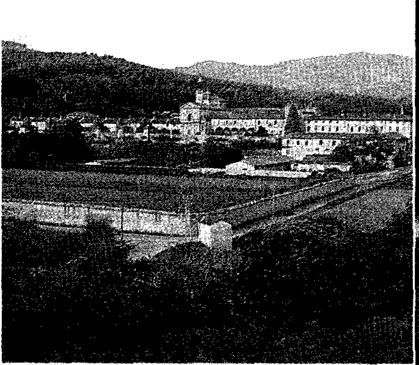
At our family winery in the beautiful Sonoma Valley, we have for three generations produced wines in a style that complements food. It is part of our heritage and extends far beyond our eighty years in California to a small village in Northern Italy. It was in Farneta, the birthplace of my grandfather, Samuele Sebastiani, that the dream for Sebastiani Vineyards was formed. It was this place that shaped and defined a style of winemaking that would become uniquely ours.



Top: The Monastery of Farneta, Italy.
Below: Sam Sebastiani (left) during the 1983 Farneta harvest.

During the 1983 harvest, I joined the families of Farneta in the vineyards and rode with the grapes into La Certosa di Farneta, the 12th century monastery where young Samuele learned to make wine. Here, winemaking techniques have changed little over the centuries and the traditional pairing of these local wines with local foods is a source of great regional and family pride.

The heart of this richly colorful district is the ancient walled city of Lucca. There, my wife Vicki and I explored the many twisting streets and courtyards, with their dozens of markets and restaurants. As we walked, we came to fully appreciate that part of our heritage which began near this city a century ago.

Since my grandfather founded

Towers and rooftops of Lucca.

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WINE AND FOOD

our winery in 1904, wine styles have evolved with changing tastes. We have, over the last few years, made many changes of our own in the vineyards and winery to produce wines of even greater elegance, complexity and finesse. But as we have made these changes, our original vision remains intact, "Wine and food and family and friends are the classic ingredients of a gracious dinner table." It is our respect for this tradition that will always direct the Sebastiani Vineyards style of winemaking.

Our 1978 Proprietor's Reserve Cabernet Sauvignon is made from grapes grown entirely in the rich, red soil of the Sonoma Valley. The finished wine is full-bodied, with warm olive aromas and earthy Cabernet flavors. Rounded and well-balanced, it is a wine to thoroughly enjoy with food.

Though Cabernet is traditionally served with red meats, Vicki has created an exciting match for this wine with Fettuccine alla Vongole e Calamari. This dish marries the flavors of pasta, calamari and clams in a *piccante* tomato sauce. If you would like to sample one of Vicki's complete menus inspired by our visit to Italy, please write to the address below for your free brochure, *"A Heritage of Wine & Food."*

Discover Sebastiani Vineyards, a family winery in the Sonoma Valley.

Sam J. Sebastiani

Vicki Sebastiani (center) in the Lucca marketplace.

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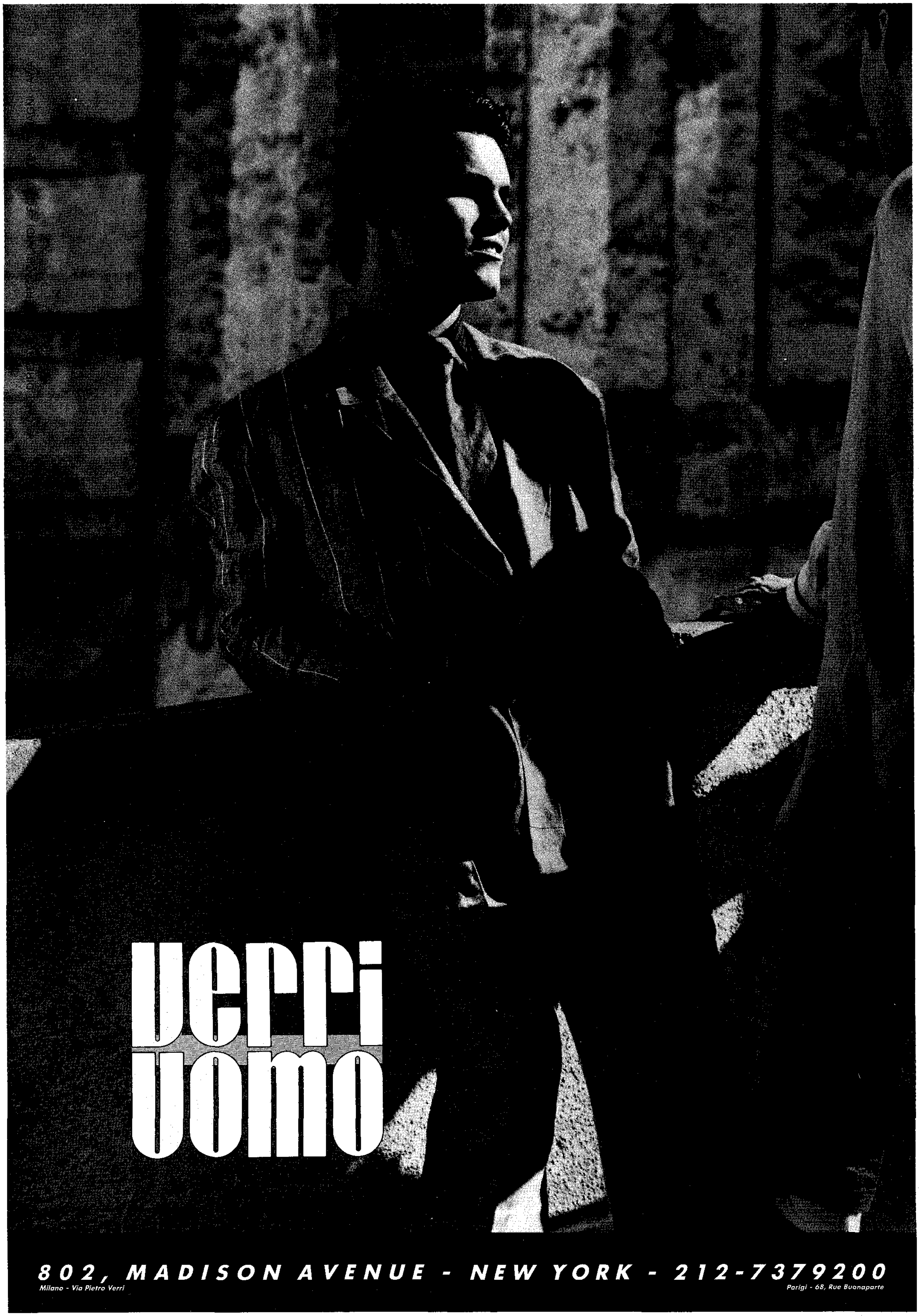

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Wynn believes that the things "away from the revenue point" may be those things that make him the most money. The motive is profit, but the route is circuitous. "The more I do for my help," he says, "the more money I make. It's the damnedest thing I ever saw. It took me a long time to learn it, but I learned it."

IT IS A BRIGHT BUT COOL FRIDAY IN Las Vegas. Wynn is still carrying around the bag of Pritikin cookies he had on the plane the night before. He is in his office but not at his custom-made lacquer-and-brass desk. Instead, he has been leaning over floor plans spread out on his ersatz-marble coffee table. Indeed, Wynn seems to be surrounded by plans: architectural layouts, three-dimensional models, artists' renderings. The future of gambling in Las Vegas and Atlantic City is all around him.

Eighteen floors below, bulldozers and backhoes are making way for the addition to the Vegas hotel-casino, which is due to be finished in May. But Wynn has a last-minute change in the floor plans. He is troubled by a delicatessen that has been designed next to the expanded casino. He has just realized how much it intrudes into the open space of the casino itself, and has summoned an architect and his food-and-beverage man for a somewhat one-sided conference. He spells out his concerns, turns to the two men, and asks, "You wouldn't mind if we eliminated the deli, would you?"

The two men look at each other quickly and shake their heads. A thousand orders of pastrami on rye and egg cream go out the window without representation.

Nearby are plans for the marina complex in Atlantic City. Wynn opens them up, tracing the spaces with his fingers, pointing out the easy flow of traffic, the uninterrupted sight lines of the "passing parade," the restaurant with the "thousand-an-hour buffet." He folds over a few unruly pages and comes to the exterior views—three-dimensional renderings of roof gardens, swimming pools, duplex apartments opening onto tennis courts. "Is that a bright light on an evening, or what?" he asks.

On the way out of his office, he pauses at an artist's rendering of his new health spa for the Vegas addition. "You know what we did?" he says. "We took the atrium courtyard in the Frick Museum and reduced it to two-thirds its original size, and that's the lobby in the spa. I love that space." We get into his car to drive to his Las Vegas home. He has to pack for a trip. There are still a few Pritikin cookies left in the bag. He picks one, takes a bite. "It's been fun," he says. "If I kick off tomorrow, I told Elaine, instruct everybody to have a band at my funeral. I want everybody to have a good time." ■

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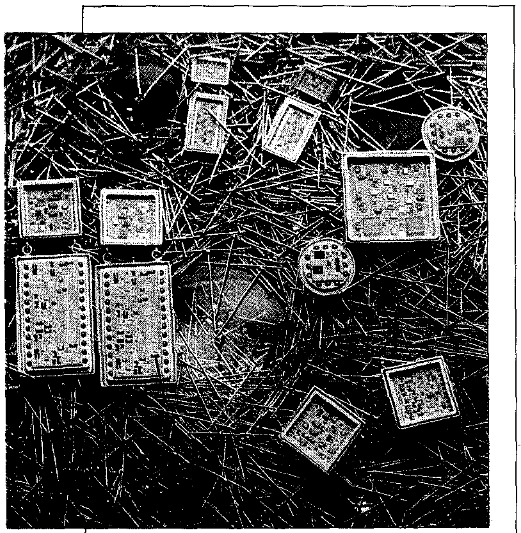
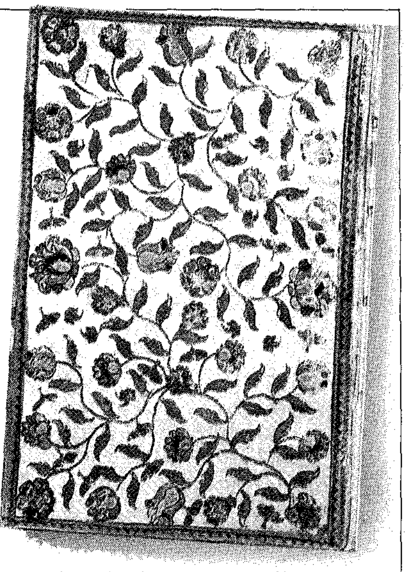


Chip Switch

Nancy Schlesinger and Risë Egert entered the computer age the day Risë's husband, a computer executive, brought home a few of the sterling-silver and 14-karat-gold micro-circuit boards that nestle inside word processors and P.C.'s. "They look old and new at the same time—the small ones antique and Grecian, the big pieces modernistic," says Nancy. "We thought they were beautiful." This season, Nancy & Risë, Ltd., is introducing jewelry made from these precious microprocessor innards set into bezel mounts of silver or gold to match the chips. The patterns on the large silver drop earrings ($180), the small drop earrings ($155), the three-piece bar pin ($145), and the sterling cuff links ($155*)* vary, presumably according to their sophisticated function. The function we'll settle for is just looking terrific.

BONWIT TELLER/*Main floor*

Write of Passage



When the youngest child at the Seder asks, "Why is this night different from all other nights?" the Haggadah answers with its story of Passover. And surely this most joyous of Jewish holidays rates a festive-looking Haggadah at the Seder table. Nathan ben Abraham Speyer, the foremost Jewish folk artist of his day, completed this brilliantly illuminated Haggadah in Germany in 1768, writing in Hebrew and Judeo-German script. Rich in color, the manuscript teems with life. How appropriate. After all, Passover is a celebration of life, of the Lord passing over the houses of the children of Israel, and of the departure of the Israelites from Egypt and slavery. Now this first facsimile edition of Speyer's Haggadah ($55) is available to celebrate the season. The Haggadah, which means "telling," is based on a single biblical command: "And thou shalt tell thy son in that day, saying it is because of that which the Lord did for me when I came forth out of Egypt." With Speyer's Haggadah, the story can be told with age-old fervor.

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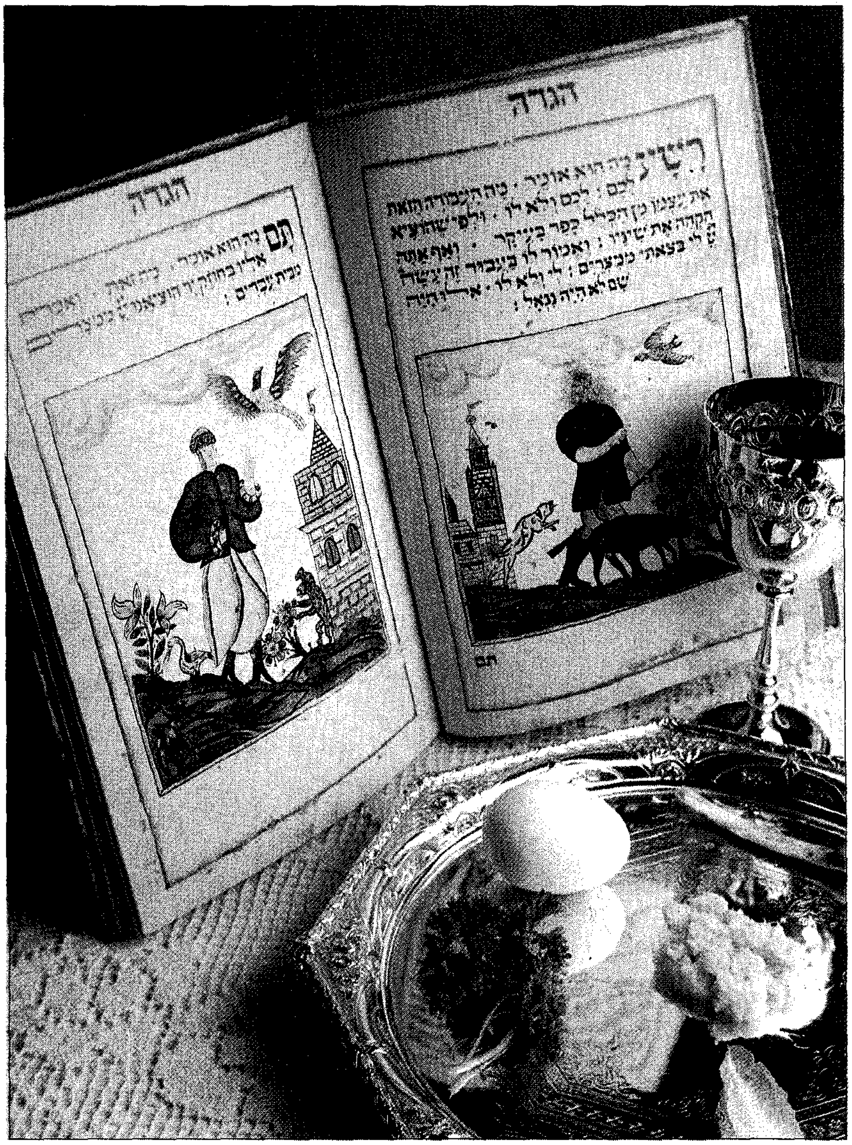

Photographs: left, Chris Callis; bottom right, Maria Robledo (antique Victorian plate and goblet courtesy of James II Galleries).

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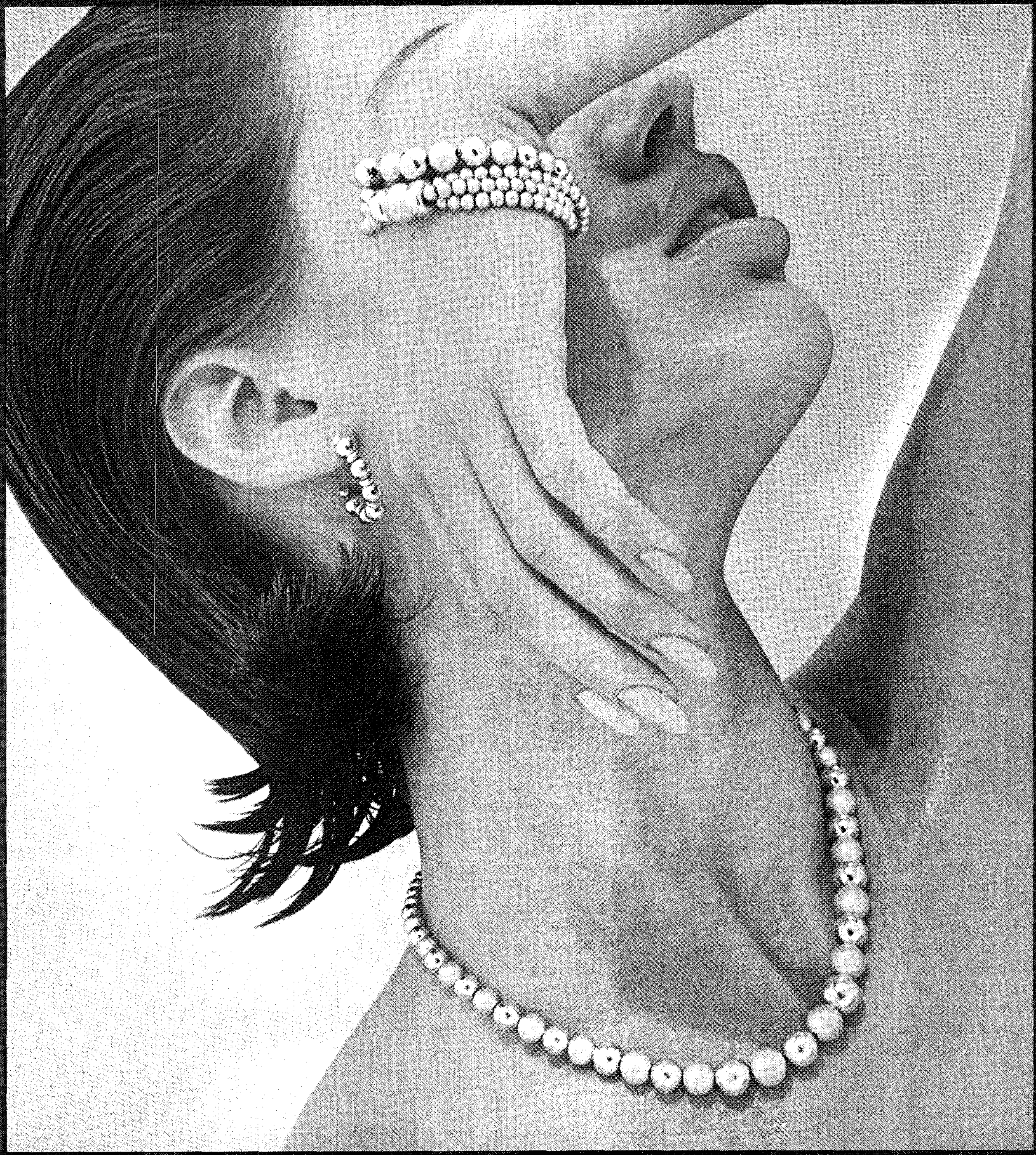

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"...*Moscow on the Hudson* is a benevolent melting-pot myth. Some of it is naïve, but we're pulled along by its sweet dreams..."

If I can make it here...: *Robin Williams in Paul Mazursky's film.*

VLADIMIR IVANOFF (ROBIN WILLIAMS), the Soviet musician who defects to America in Paul Mazursky's sentimentally satisfying new comedy, **Moscow on the Hudson**, walks around his new home in wonder, a man who hasn't yet learned what he should be afraid of. To be precise, Vlad doesn't defect to America, he defects to New York, that many-towered Babel where, as this movie has it, virtually no one speaks more than a few words of English. Understanding only fragments of what he sees and hears, Vlad isn't wary the way a native New Yorker would be, so he doesn't think it unusual that his best friend is a black from Alabama, a sort of internal émigré; his girlfriend an Italian; and his lawyer a Cuban who floated to Miami some years ago. In this democratic polyglot community, where foreigners confront ex-foreigners, and accents bounce off one another like bumper cars, even the Immigration Service is run by immigrants. ("Who's your boss?" demands an irate Hispanic gentleman who has been kept waiting. "His name is Ronald *Ray*-gone," says the lady official, in thickest Jamaican. "Now sit de f--k down!") Vlad fits right in.

In *Moscow on the Hudson,* all these people surprise us with their kindheartedness. They not only like Vlad, who is easy to like—a solitary saxophone player in love with American jazz—they also like one another. *Moscow on the Hudson* is Paul Mazursky's benevolent neo-melting-pot myth; it's about how Babel's towers reach to heaven. Though some of the movie may strike us as naïve or false, we're pulled along by the sweet dreams of a director with so broad and instinctive a sense of human solidarity.

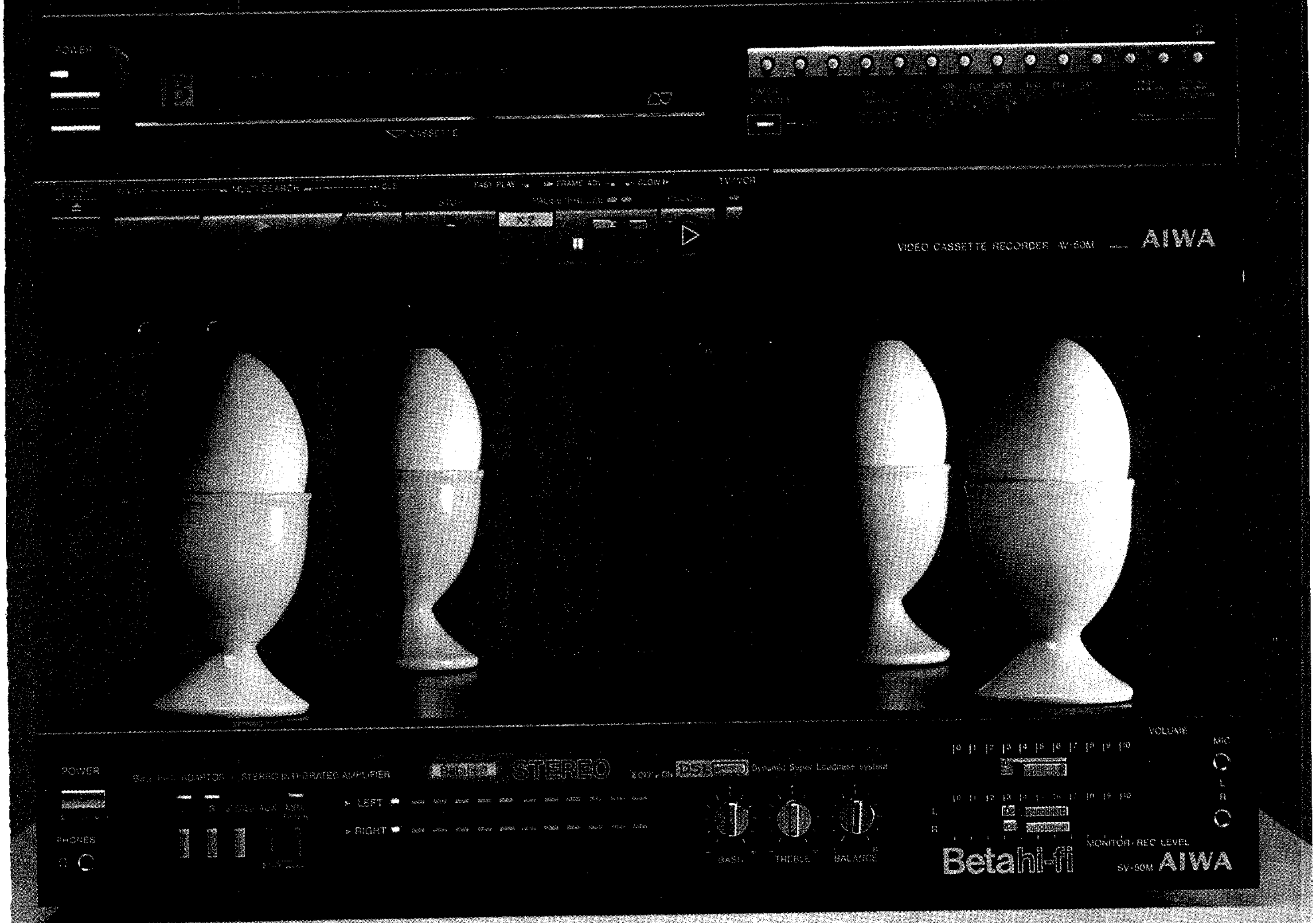
Halfway through *The World According to Garp,* I began to think Robin Williams might need weights in his shoes to keep from floating in the air—he was that insubstantial. But this time Williams is securely grounded; he has a real character to play, and he's extraordinarily touching. Bearded, and hairy as a Russian bear, he's a small, nearly innocuous figure in the Moscow scenes, clutching himself against the cold, grimacing at the sight of a three-hour waiting line for toilet paper. Like many citizens of Eastern Europe, Vlad has developed certain defensive strategies. When Jewish protesters are hauled off in black cars, he looks the other way; at the one-ring circus where he plays in the orchestra, he ritually bribes the K.G.B. agent assigned to keep an eye on the performers. His best friend, Anatoly (Elya Baskin), the circus's star clown, is a maudlin fellow with a woebegone rubber face and flapping arms, a noisy complainer whose indiscreet miseries could get them both in trouble. Vlad hates the Soviet Union, too, but he keeps quiet about it. Williams gives him a small, enigmatic smile—almost a memory of a smile; he makes him a man in a deep freeze, passively accepting despair.

Using Soviet-émigré actors here and in Munich (which doubled for Moscow), Mazursky creates an intensely Russian atmosphere of silent paranoia and strangled exuberance. Vlad's family, with whom he lives in a standard, cramped Moscow high rise, are all professional entertainers, including Vlad's grandfather (Alexander Beniaminov), an enraged, disappointed old man whose half-cracked tirades against the state are always causing a scandal. Williams speaks Russian along with the others, and he's convincing enough, though the native Russians have a guttural sound he can't match. In a great moment, Vlad sings a forbidden Duke Ellington song he calls "Take A Train," and the whole family joins in with shouts and cries but completely off the beat. I don't know if Paul Mazursky could dramatize a scientist's or writer's hunger for intellectual liberty, but his understanding of an entertainer's need for freedom is instinctive—the need is inseparable from the expressivity.

Mazursky's touch in these Russian scenes is astringent and rueful; the American stuff is much broader. The circus troupe, in New York on a tour, stops at Bloomingdale's, and the Russians become hysterical at the sight of the ground-floor glitz—designer jeans, lingerie, and sunglasses—a joke that turns a little sour, I think, on reflection. Anatoly chickens out, but Vlad, taking advantage of the pandemonium, swallows down his nausea and fear, and defects. It turns out he's abandoned a one-ring circus for a three-ring circus. Capitalism offers Vlad a riot of superfluity. In a hotel, he sniffs at the scented toilet paper like an ecstatic bloodhound; later, faced with innumerable brands of coffee to choose from in a supermarket, he faints from indecision.

Mazursky and his collaborator on the screenplay, Leon Capetanos, prepared for the movie by interviewing émigrés,

We rest our case.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and long sections of the screenplay have the feeling of strung-together anecdotes. Many of the jokey anecdotes are very good, but I wish the filmmakers had sent Vlad reeling through American society in the course of a *story* and had then folded their satirical observations into it. The way it is now, the movie feels randomly inclusive and jerry-rigged. Vlad is made to race from one job to another; the black security guard (Cleavant Derricks) who protected him from the K.G.B. when he defected at Bloomingdale's becomes his best friend, a friendship that's made the occasion for some liberalizing (pleasant to hear, but not really to the point) about the condition of blacks in America; he falls in love with Lucia (Maria Conchita Alonso), a Bloomingdale's salesgirl, and though Miss Alonso, a pop-singing star in Venezuela, is a lovely performer, her role is conceived as something of an object lesson. Along with dozens of weeping émigrés of every color and nationality, Lucia takes the oath of citizenship; the sequence raised a lump in my throat, but it also smacks of American self-congratulation.

In a word, *Moscow on the Hudson* should have been tougher. Scenes of affection and reconciliation come almost too easily to Mazursky, who is so eager to find the humanity in everyone that he sometimes flattens people out. (Evil and malice, after all, are human qualities too.) I find it hard to believe, for instance, that Vlad and his friends, each from a different immigrant group, would go dancing and hang out together. Isn't it more likely that each of the new arrivals would stick with his own tribe? Alas, the movie's family-of-man spirit feels like a crock. To achieve it, Mazursky willfully ignores some of the obvious divisions, such as the tribalization of commerce. It might have been funny, for instance, if Vlad had tried to open a produce stand or a coffee shop and had run into some indignant Koreans or Greeks. If Mazursky had confronted some of this, the movie's "I love America" sentiments would have earned our respect as well as our affection.

Yet Robin Williams's performance holds up. His Vlad comes alive in New York; the city's buzzing disorder makes him gregarious, hopeful, and ready to connect. And though Williams gives a performance of immense sweetness, he's not pulled down by the movie's sentimental tone. When Vlad gets the chance to play the sax with one of his favorite black jazz players, he doesn't make out too well. He's not good enough, and maybe he'll never be good enough. America the bountiful can't solve all his problems. What it can do is give him the opportunity to enjoy life. For a man who has always embraced misery, it's an immeasurable gift. ▬

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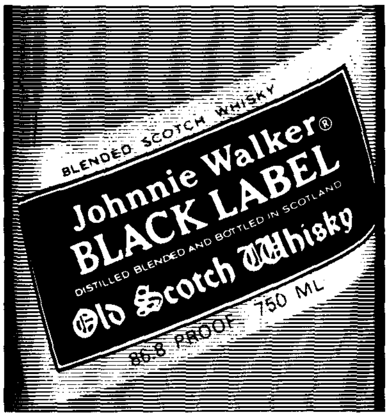
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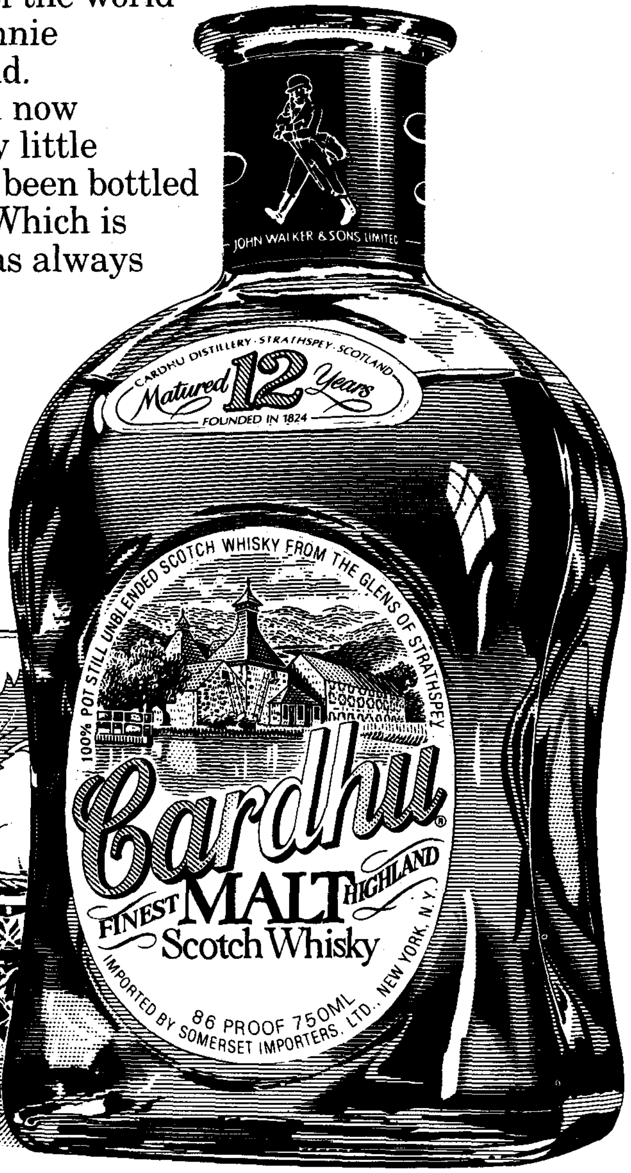
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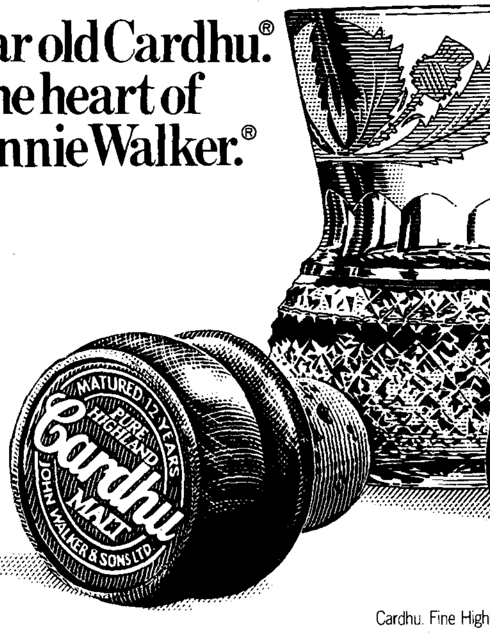
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The Insatiable Critic/Gael Greene

SOUTHERN NIGHTS

"...Hard Rock Cafe—a Tennessee diner so grandly exaggerated it could be heaven; Jezebel—a cheerful soul-food nest..."

INSTANT STARDOM HAS TO BE OUR town's most delicious cliché. Intrinsically provincial, hopelessly romantic—that's your night-stepping New Yorker. We have an insatiable hunger for sensory assault. So of course we are lined up, two and three fur-and-leather abreast, outside the **Hard Rock Cafe.** Inside, the bars are sardined with hungry hopefuls waiting—at eight in the evening, and when the theater breaks, and still at midnight. No reservations are taken (unless you are ... someone). It looks just like Studio 54 in its glory.

That's Hard Rock. Legend has it that Isaac Tigrett perfected his fantasy of a southern truck stop to wow London. Now, twelve years later, he has engaged New York with a Tennessee diner so grandly exaggerated it could be heaven or an Allan Carr movie. Tigrett is a collector—of Americana, of toys, of rock-world memorabilia. Soon he'll have a concert suit once worn by Elvis. He'll show it folded on a chair in a mournful, respectful spotlight. So here we are, supping in what feels like a disco. The Beatles sing. Loud. Interrupted by a squawk box calling "Pick up dessert, Sylvia," or announcing somebody's happy birthday. Floor men move the crowds with walkie-talkies. And your waitperson speaks directly into your ear, or else you have no hope of hearing. There's no place to dance, though every now and then someone who can't resist the rock leaps up and wiggles.

The crowd looks more B.M.T. than limousine... young, with here and there a Humbert Humbert stalking. At lunch, tables of eight assemble (do they all post notices on their computer billboards?). After dark, the moths gather (wherever it's hot, you'll find them, till the fire shifts). Nouveau blondes slink by with raw skins of animals thrown over one shoulder. From the balcony the room looks especially lively. No way you'll sleep through this one. "I knew Hard Rock would be a hit when my fourteen-year-old said, 'Mom, this is where I'm hanging out from now on,'" Warners executive Diane Sokolow marvels, seemingly not at all as bruised by the din as I am.

Sensory blast-off: *The view from Hard Rock's balcony.*

So, serious eaters and junk-food addicts, what do we eat? The scraggly, toothless guy at the next table has had nineteen vodkas so far, our waitress reports. He looks happy. The guacamole ($3.25) is splendid—big chunks and lots of flavor. Poppied fruit and avocado salad ($6.95), lavish and lovely, gathers ripe melon (two kinds), fresh pineapple, pink grapefruit, grapes, cottage cheese, and raisins. An *ennui* of iceberg lettuce with strings of red cabbage and choice of dressing is tossed about everywhere, to make plates look attractive, but the coleslaw is delicious. And the hickory smoked ribs ($13.95, or $7.95 the half portion) are fair—a nice balance of smoke and sweetness—with lots of little soft white bones to chew, if you're so inclined. Ice-cream sundaes, splits, and shakes are a good bet. Hard Rock Heavenly ($3.50) has the passionate recommendation of our waitress. ("No, I'm not an actress, I'm a first-year law student," she drawls; Tigrett was her neighbor in Tennessee, "though actually I'm younger.") It's the meringue-and-peppermint-ice-cream birthday treat kids would kill for. And though I've made no secret of my passion for pig, I'm scarcely an expert on pulled pork ($6.95), "an old Southern delicacy." Still, with its tangy dressing on a good sesame roll, it's irresistible junk food to me. Wine by the glass comes at about six ounces at a time, and it's drinkable; there's a brief, appealing wine list with offerings from $10.75 to $250.

Alas, the swordfish (the price changes daily) is dry and doesn't taste fresh. The millionaire T-bone ($18.50) is tasteless, gristled, and marked with diamond-shaped grill marks that taste painted on. Baked potatoes are tired, and the fries could be crisper. Blue-cheese dressing is heavy sludge. And the great burgers ($5.50 and up) that are promised ("reflecting Isaac's sense of perfection ... he is bringing to New York the London butcher with whom he created the perfect hamburger," the press release notes) are tough and dry, though the bun is delicious. I like the flavor of this chili ($3.95), but it's strangely mushy and doesn't need its melt of cheese. And the mushroom-soup special ($1.95) at lunch is a loser. Pecan pie ($2.95) sweet enough to curl your teeth will appeal to some. But it cries for whipped cream. If your Mom wasn't a great baker, she probably made chocolate cake like Hard Rock's; the apple pie is homey, too (each $2.95). For 80 cents extra, you get very good Cheddar cheese, and ice cream too. Really?

But let's not be so stern. We're talking Tennessee truck-stop diner here. Portions are generous. Two could jump around for hours on the calories in the double-size club sandwich ($6.50)—real

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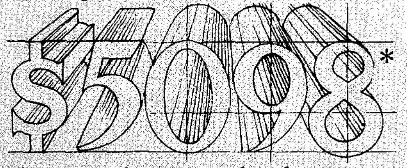

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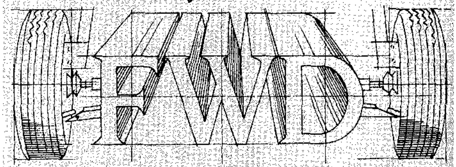

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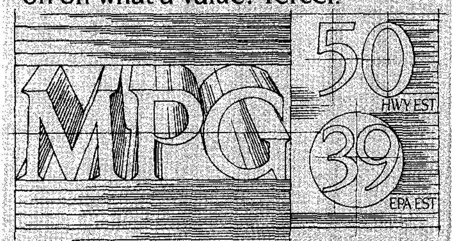

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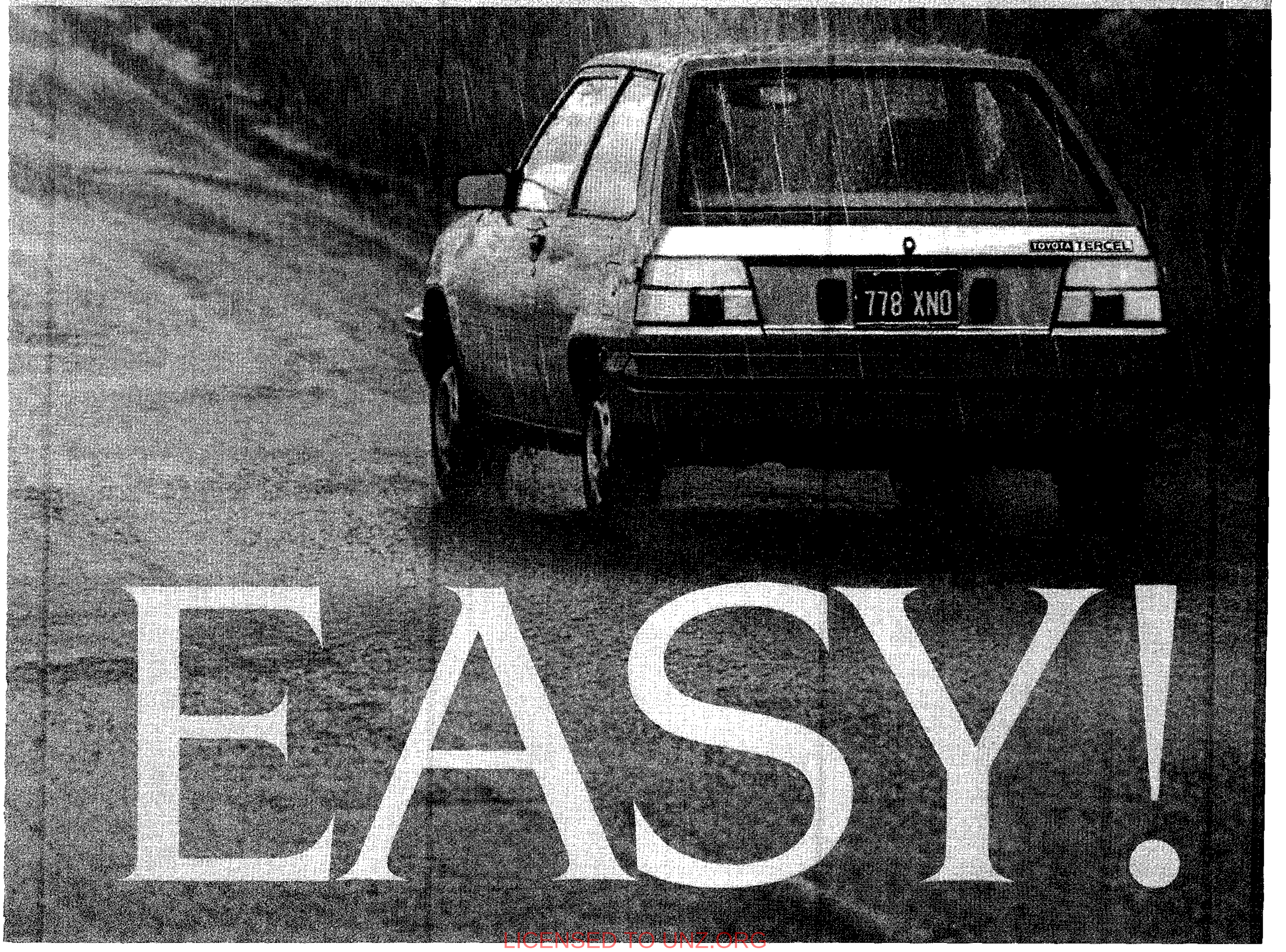

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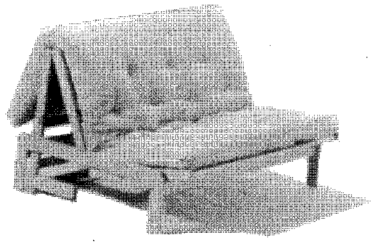

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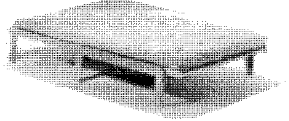

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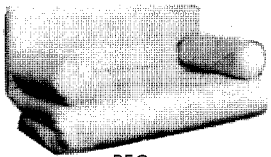

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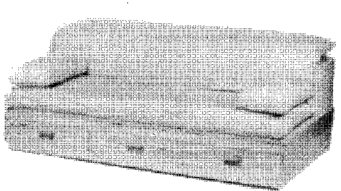

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Besides, the biscuits are supernal. The

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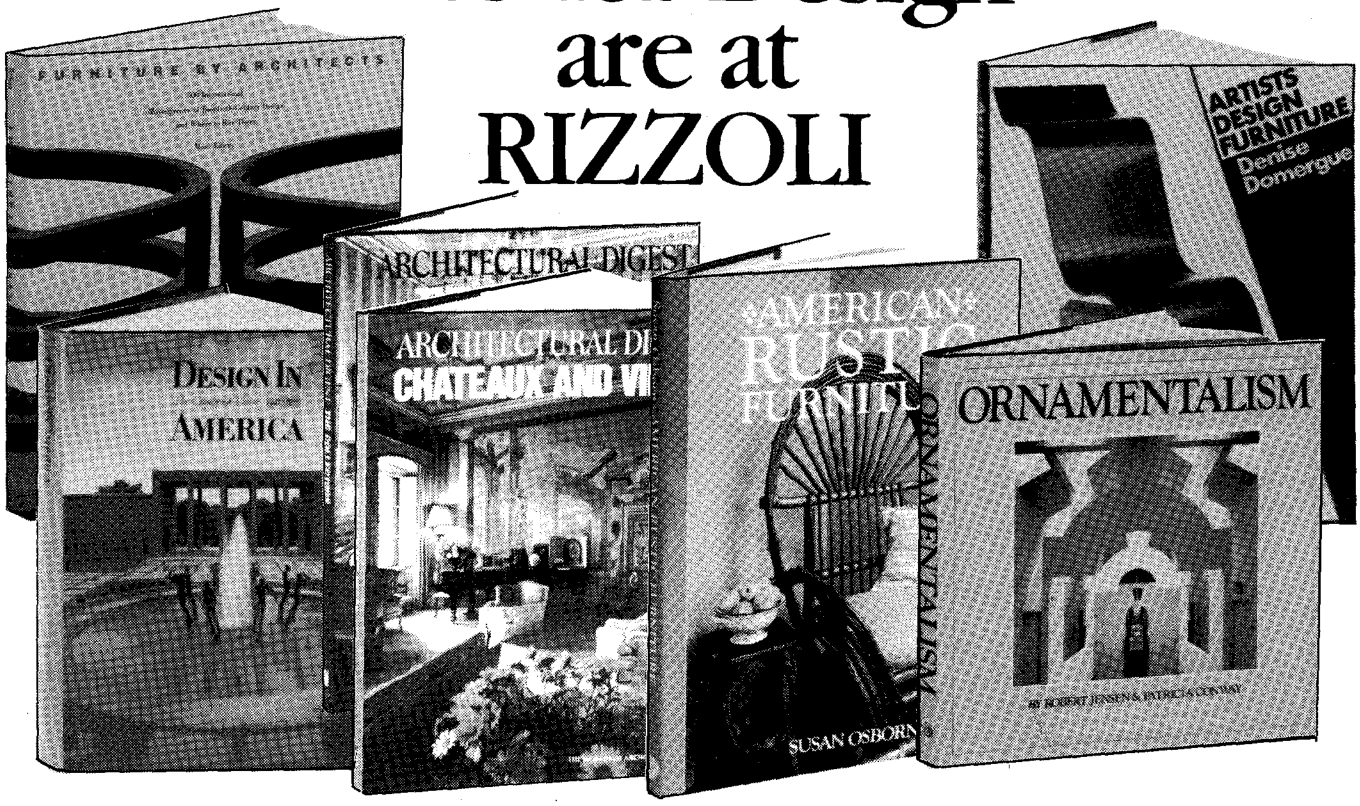

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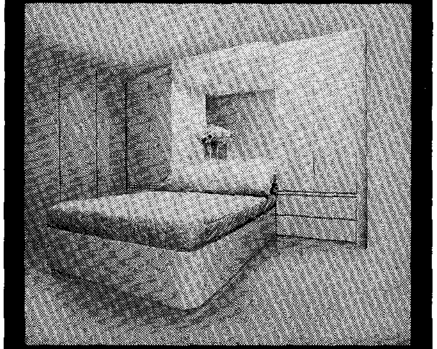

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buttery corn bread falls into celestial crumbles. Ribs ($10.75), short cuts of pork, meaty, moist, pungently glazed, have lots of those chewable white bones. Indeed, Alberta has a distinct flair for spicing. Her salad dressing is creamy dynamite, laced with lemon . . . garlic, of course ("I love garlic," she observes unnecessarily) . . . and an African spice powder she buys in a jar. Vegetables are mostly fabulous; choose from a roster of twelve—most entrées, $7.75 to $14.75, come with two—among them, mashed rutabaga, intensely garlicked deep-green cuts of crisp fried okra, a big hill of tasty rice and beans, fine macaroni, rich mayo'd potato salad with sweet pickle, and fine collard greens, not at all bitter.

Best of the starters is a splendid split pea soup ($2.50). Though the kitchen can't do chicken livers ($3.25) rare (I like them *Rosemary's Baby* blue), these are moist and zestily sauced. But don't ask for consistency. On the very same evening, one order of smothered garlic shrimp ($14.75) is less than thrilling; the second is delicately cooked and delicious. A few nights later there seems to be a new sensibility at the range, and the once commendable string beans emerge pale and waterlogged. Stewed catfish ($9.75), ordered "underdone," is perfect. But both spicy honey chicken and unbattered fried chicken (each $10.75) are too cooked, as is the peppery black sea bass ($14.75) with adopted sauce (a kind of perfumed mayonnaise on the side). Tripe ($9.75) is tender but could be spicier. Shrimp creole can best be ignored, and the smothered pork chops ($12.75) may be gristly and fatty though juicy and flavorful. A daily special, charcoal-broiled lamb ($14.75), is a duo of chops, medium, not rare as ordered; a special of Jolof rice ($9.75) is a tasty rice mountain with bits of fish, chicken, short ribs, and cabbage.

The wine list is small, with a fine Ridge Zinfandel at $12 and Beaulieu Beau Tour Cabernet, a full, rich red, at $15. Those sublime biscuits go into strawberry shortcake ($4.25) that can only get better as the berries improve. There is good sweet-potato pie ($3.50) and sticky banana pudding ($3.25) that requires great affection for bananas.

Why is there no photo here of Jezebel's enchanted garden of frippery? Because Alberta said no. She seems to feel that reviewers only build you up to knock you down. Well, this is hardly a tale of soul-food nirvana. It's about feeling good in a cheerful nest that would look a little like your grandmother's attic if Grandma had even half the style and wit of Alberta Wright.

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Art/Kay Larson

POET OF PEASANTS

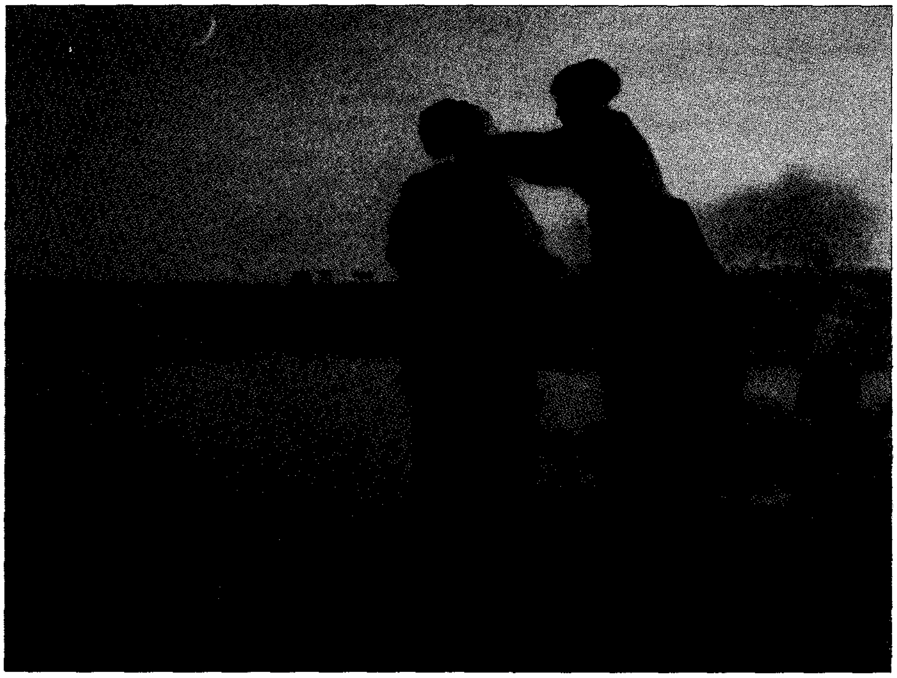
"...Millet retains his power because of his lack of sentimentality. His peasants are monumentally stoic and self-contained..."

PACKED INTO THE NEW WEST WING OF the Boston Museum of Fine Arts are 157 paintings, drawings, and prints by **Jean-François Millet,** an artist who has never been seen in this country in such depth or concentration. Millet's problem is not so much underexposure as over-familiarity. It's hard to imagine anyone these days associating him with rebellion and radicalism.

The Sower, who strides like an elemental force of nature across the cold, newly broken earth, is such an icon that Simon and Schuster uses it as a logo. If Millet's potato eaters, buckwheat threshers, and fagot gatherers were to reappear in this century's art, they would be considered horribly sentimental, calendar-art hosannas to the heartland. And yet he has more to offer than one might expect. There is his historical importance: his central role in the Barbizon School; his effect on the Impressionists and Post-Impressionists; his difficult relations with the French Salon. There is also his influence on Van Gogh (who borrowed Millet's images, all the while apologizing for "modernizing" them) and a suspected (perhaps indirect) influence on Picasso, whose Blue Period potato eaters bear a striking family resemblance.

The purpose of large exhibitions such as this is to pry out those old assumptions and compare them with new information of the sort only available eye-to-eye with the work. In Millet's case, curator Alexandra Murphy intends to demonstrate how politically inflammatory these peasant pictures were in the context of troubled mid-nineteenth-century France. She also means to make hay from the B.M.F.A.'s astounding reserves: Out of the 157 works, 146 are owned by the museum. Not even the Louvre has better Millets—it owns *The Angelus* and *The Gleaners,* but Boston has his two most important early works, *The Sower* and the monumental idyll *Harvesters Resting (Ruth and Boaz).*

Harvesters Resting is an allegory of rural displacement based on the biblical story of the loyal, hardworking outcast Ruth and the wealthy farmer Boaz, who recognizes her virtue and marries her. Murphy argues that in the nineteenth century the fable would have been widely recognized as a parable about the plight of small farmers driven off their lands by foreclosure and by the French equivalent of agribusiness. Millet, whose sympathies were always with the poorest of the poor, was concerned about the migrant families and displaced workers forced into a desperate existence on the margins of the forests. In reminding his audiences of Ruth's courage and Boaz's charity, he meant to cross class lines and argue for a compassionate solidarity.



From sun to sun: *Jean-François Millet's* Washerwomen, *circa 1855.*

Millet had good grounds for his concern. He was born in 1814, the first child of a prosperous peasant family, and after spending several miserable years in Paris studying art, he returned to the countryside—to Barbizon—in 1849, the year before he completed *The Sower.* Perhaps, in the political turmoil of the 1848 revolution (to be followed, in 1851, by the counterrevolution that established the Second Empire), he felt he was better off on home ground. The move left him ideally situated to watch the erosion of rural life and the creation of a new class of lumpen peasantry. His eagerness to describe what truths he knew about a life of the soil was one of those conservative impulses that, in art, have often had such radical results: Constable refusing to paint landscapes in his studio, or the Impressionists shaking off the artificial constraints of the Salon style to paint *en plein air.*

Millet was a transitional figure in this well-known progression toward poetic realism. He didn't think to work outdoors, but his boyhood in the fields and his lifelong habit of close observation made him much more responsive to atmospheric effects than one would expect of a French painter trained at the end of neoclassicism. *Harvesters Resting* is pervaded by a deep pink-gold light that, while not perfectly natural, is a poetic evocation of summer noontime heat and dust. A dramatic late-afternoon sunbeam strikes the mountain at the horizon of *The Sower.* And in *Washerwomen* (circa 1855), a puff of voluminous orange-pink light rises from the twilight horizon to surround the two women loading laundry, who loom like two Egyptian statues above the land, enveloped by the hues of heaven.

Millet's colors are the show's first great surprise. From a distance, everything looks brown—that pedestrian umber that so invaded French nineteenth-century painting. Up close, you watch the brown dissolve—especially in his late works—into a pointillistic glimmer of

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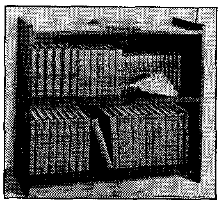

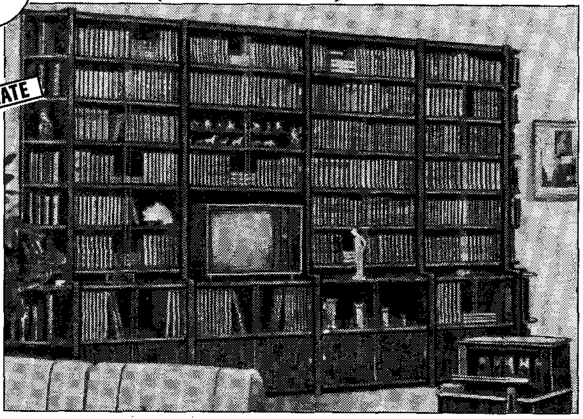

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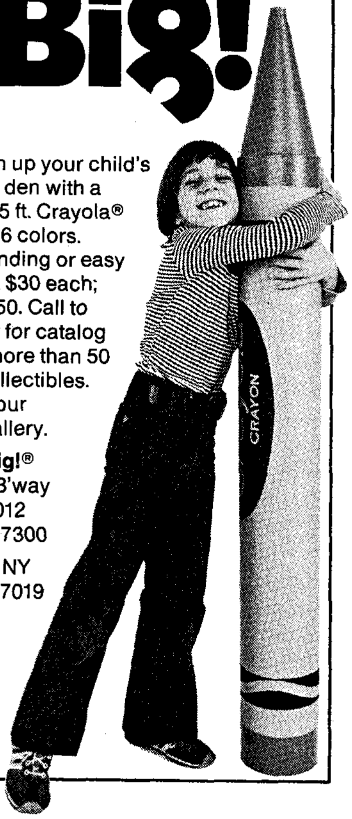

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rust, jade, peach, pale yellow, charcoal, and pink. The patch of earth in *Potato Planters* (1861) is so thoroughly flecked with color that it refuses to hold still, like the rippled surface of a lake at dusk, where the color that you expect is never the one you see. (In reproduction, these subtleties disappear again, and Millet turns back into a pumpkin.)

Millet's interest in the dappled effects that anticipate Impressionism slowly grew throughout his career. But it was given special impetus around the end of the 1850s, when his empty pocketbook forced him to turn to pastels as a fast method of making brightly colored, salable work. Millet's pastels are the second surprise. To a modern eye, their greater looseness and richness of inflection, not to mention their slightly raw, unmodified vitality, better demonstrate his skill at drawing and his influence on the artists—both realists and modernists—who followed him. Though less lurid than Degas, he was no less a master of the medium. In *Shepherdesses Watching a Flight of Wild Geese,* for instance, the colored crayons and the black conté crayon strokes are woven into a texture so rich it could pass for an etching.

Millet's sod-busting and sheep-tending peasantry have not managed to hold much of a radical edge in our era: They are too easily absorbed into that deadliest, most stupefying category, good taste. Whatever power they have left is not due to Millet's sentimentality about peasants but to his lack of it. He refuses to condescend; the washerwomen and shepherdesses, field hands and farm workers in his pictures are monumentally stoic, statuesque, and self-contained. Critics at the time called them vulgar, an appellation that should be remembered as we learn that 93 American farms disappear every day, swallowed up by housing developments, bankruptcy foreclosures, and agribusiness. Now, as in Millet's era, an urban population buries itself in its fashionable affairs, ignoring the plight of the people who feed it. You don't need to look far in 1984 to find parallels to Millet's allegories of displacement. Time may have softened his "vulgarities," but it has not yet removed the prejudices that occasioned the phrase. (465 Huntington Avenue; through July 1.)

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ENHANCING THE ORDINARY

"*. . .The Harvesting* has believable characters and a snug fit of language. *Through the Leaves* is grotesque, repellent. . ."

HOW TO DEAL REALISTICALLY WITH INconspicuous lives has become one of the major problems of modern theater. Almost everything unspectacular seems to have been written already, and almost every mode of saying it without opacity or eccentricity seems to have been used up. Yet fundamentals need restating, and brave souls try to write plainly about the troughs rather than the crests of life in ways still fresh enough to register.

At Circle Rep, the resident playwright, John Bishop, has deftly directed his own play, **The Harvesting.** His Mansfield, Ohio, is average enough to be a first cousin to Winesburg, except for a bizarre double murder: A divorcée and her lover have been gunned down with uncommon brutality and expertise. John Torski, the trusty police lieutenant investigating, was in love with the slain Jeannine during their high-school days, but she married another classmate, the violent Bim Miller, who has become a real-estate tycoon given to turning the likes of courthouses into parking lots or shopping malls. A drunkard and wife-and-child-beater, Bim is the natural suspect for Torski, though not for his black henchman, Sgt. Hollins, another high-school classmate, or for the rookie detective Curtis Gibson, a rather more jokey black. But race problems, though mentioned, are not on the play's agenda.

The hard-drinking, pill-popping, and fast-living Miller daughter, Joyce, is, however, as are several other more or less suspicious locals or out-of-towners, including Gary Majors, a black record-store operator, and his white Vietnam buddy, Tommy Heisler, a disaffected fellow whose words take unkindly to crossing his lips. An Oriental stripper and a black restaurant hostess round out the visible cast, but there are also voices on the police radio, including those of some uniformed cutups, supplying an Aristophanic chorus that not so much comments on the action as extends it into the realms of everyday absurdity.

Bishop uses the *policier* form to dramatize a Sherwood Anderson or Willa Cather world; the result is not truly satisfying. On the one hand, he does not feel his form sufficiently to create an exciting enough thriller; on the other, he lets the exigencies of genre militate against a leisurely exploration of representative ordinariness. Characters court the stereotypical—thus the unhappy and dissolute young beauty systematically destroying herself, and the decent policeman with chips on his shoulder as serried as the chevrons on his sleeve; the plot has an unhappy tendency to lurch from one predictability to the next. And the author is rather cavalier about matters of both age and chronology.

Trouble in Ohio: *Jane Fleiss and Edward Seamon in John Bishop's* The Harvesting.

Still, the potentially stock characters here have refreshingly inconsistent yet believable traits, the police radio crisply records some rib-tickling waywardnesses, and the dialogue puts a self-confident shine on down-at-heel truths. "Hard to think we have a hired killer in Mansfield. I mean, what does he do the rest of the time: mow lawns?" Or: "This is not a drink, this is self-help. A drink has water and ice in it." Or: "Time is a problem with me: I don't like it." Or this, from a black about Bicentennial fireworks: "Oh yeah, white people celebrating their 200 years of freedom." And the snug fit of language extends to entire speeches, as when Sgt. Hollins tells Gibson what getting shot really feels like, or when the hostess wryly reports on rowdy doings at her restaurant.

Loren Sherman's set, a townscape curled around backdrop and wings with a well-paved emptiness at the center, speedily adapts to specific locations as Mal Sturchio's lighting supplies the missing links. The cast is at least competent (though Jane Fleiss, as Joyce, and Lionel Mark Smith, as Gibson, run into occasional trouble), but Jimmie Ray Weeks is Torski down to the tiniest, throbbing detail, Paul Butler exudes hard and hard-earned resignation as Hollins, and James McDaniel expertly hints at turmoil under Gary's sinewy coolness. Edward Seamon and S. Epatha Merkerson are good, too. Only one scene is shy-making: the contrived and shopworn final confrontation; but even this is partly redeemed by the last exchanges on the two-way radio that tartly and unportentously sum up the play.

THE BAVARIAN PLAYWRIGHT FRANZ Xaver Kroetz is the sworn enemy of his province's chief specialty (along with beer), *Gemütlichkeit.* His plays, too, concern ordinary people who are viewed in brief, jaggedly inconclusive scenes. The writing is a heightened naturalism that holds up a high-magnification loupe to benightedness and grossness as mental or physical violence obtrudes on the texture of boredom and malaise. **Through the Leaves,** at Interartheatre but co-produced with Mabou Mines, is the fourth version of a duologue that has been haunting Kroetz: the desultory relationship between a middle-aged, unsightly

Photograph by Gerry Goodstein.

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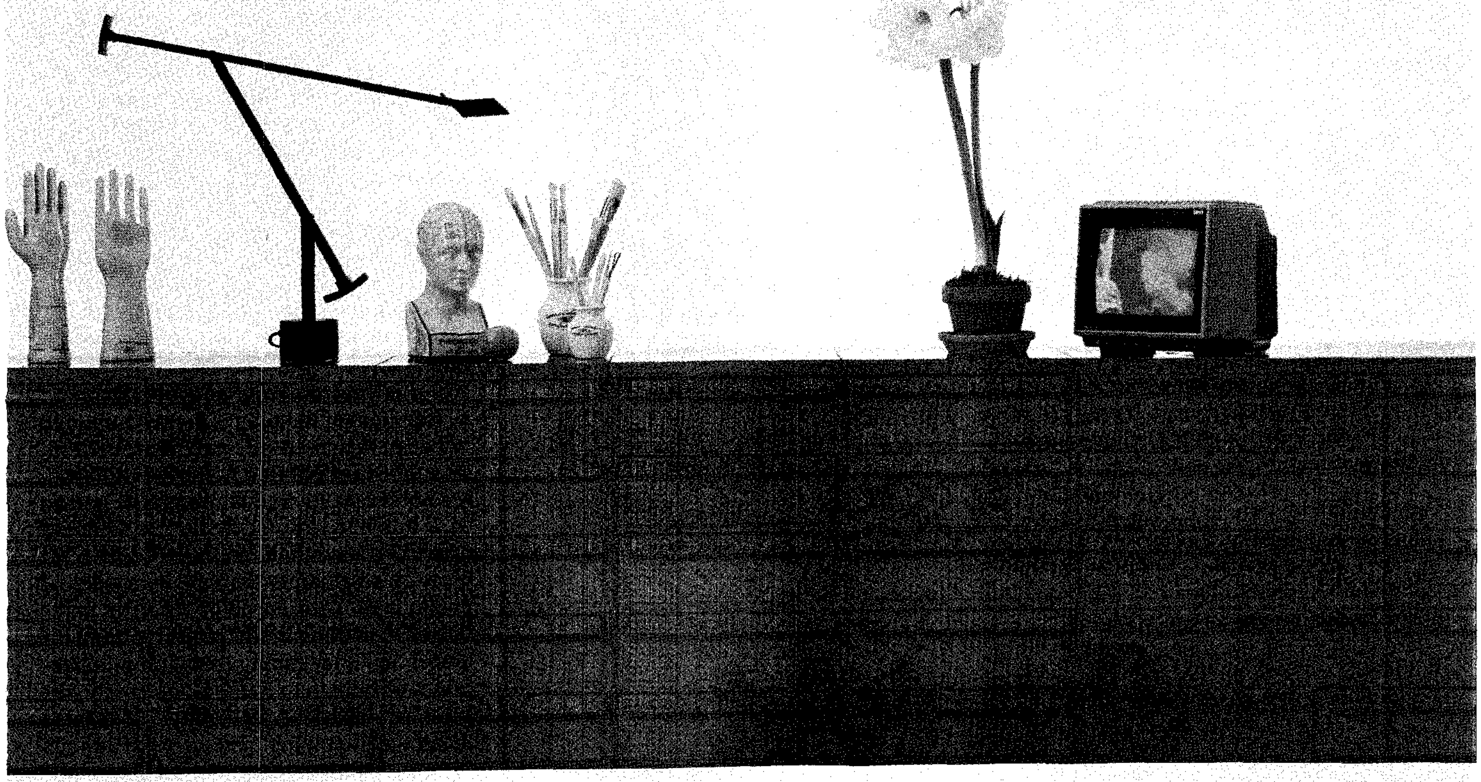

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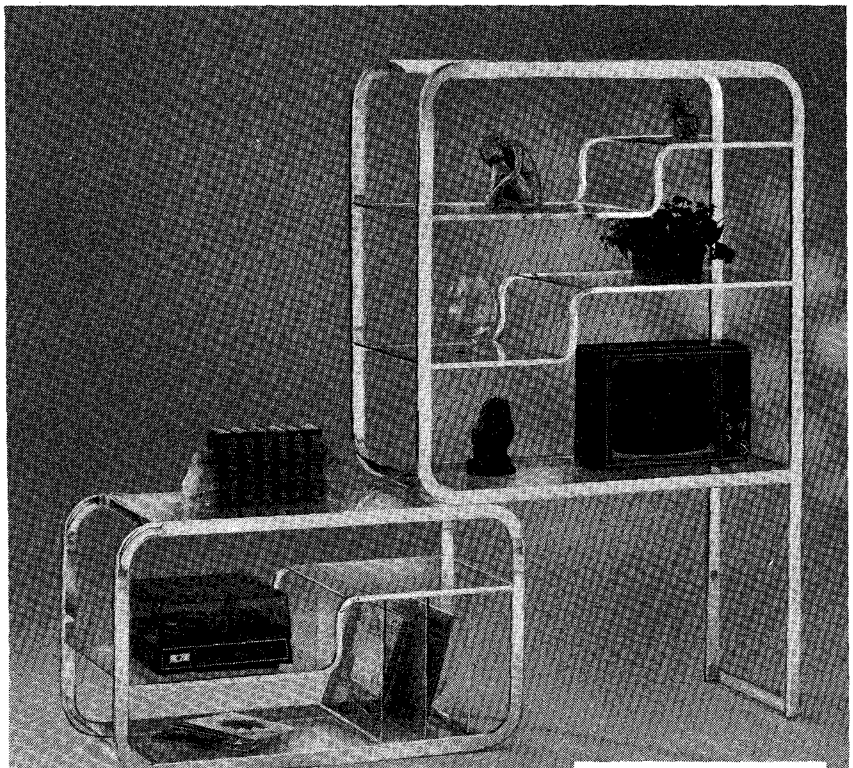

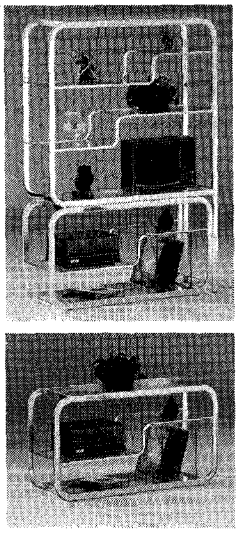

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female specialty butcher and her surly, brutalizing clod of an unprepossessing lover, a blue-collar worker. A sound businesswoman who wields an unerring cleaver (though she sells only innards, not prime meats), our heroine is also simple and sentimental, with some touching aspirations to culture. She also keeps a diary from which she reads periodically, either directly or in taped voice-over, thus shining a further light on the events we see. The man, however, lacks all finer stirrings—television, sex, and the bullying of women being his sole pastimes. He seems to have additional mistresses, and his absences from the butcher's life multiply until he disappears altogether, leaving the woman lonely and disenchanted.

This battle of the sexes is not without interest, even if the combatants are of the lowliest infantry. The dialogue is inarticulate and often crude, yet not without earthy common sense or animal cunning: "If at least you was good-looking!" "If I was good-looking, I wouldn't be as independent as I am." The unsatisfied woman to the man falling asleep on her: "Well, I guess I'll just replant the rubber plant." He: "As long as you're quiet." She, pleased that he insists on her wearing dark glasses under the sunlamp: "Are you worried about me?" He, gruffly: "I just want to see directions followed."

The starkness becomes indelible as the actors disrobe for copulation or oral intercourse. When you consider that Ruth Maleczech and Frederick Neumann are not exactly prime meat, you'll concede that watching this, though it is merely simulated and sometimes partially obscured, is a fairly terrifying experience. Without access to the German text, I cannot tell whether JoAnne Akalaitis, the director, has intensified the horror or overstressed the laughs. And though Roger Downey has translated ably, I find the transposition to America patronizing and unnecessary.

But most of the play is neatly balanced between the grotesque and the repellent, its vulgarities imbued with sharp character observation. And situating the action in a butcher shop and shabby adjacent apartment—with a calf's head behind glass on permanent display, with sides of cheap meat or innards or rippling mantles of tripe repeatedly popping up, with chopping and dicing providing a frequent obbligato to the dialogue—constitutes a mordant metaphor. Douglas Stein's harrowing set and Frances Aronson's inventive lighting help immensely, and the direction is certainly unrelenting. Maleczech sometimes exaggerates and Neumann often falls short, but the play, unlikable as it is, cannot be easily dismissed. It is not recommended, however, to queasy stomachs or vegetarians. ▬

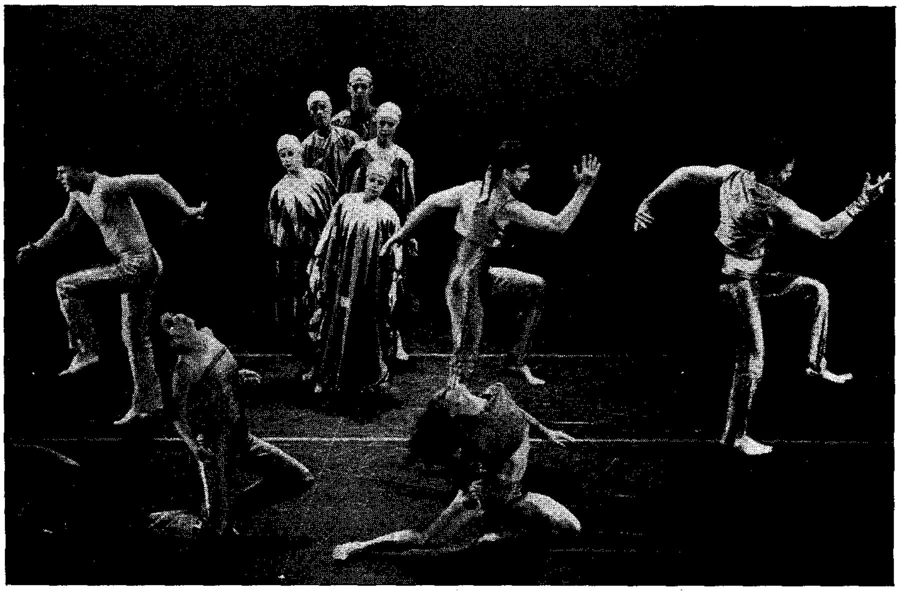
Dance/Tobi Tobias

FEELING AND FORM

"...Taylor's new *Equinox* is fascinating, but ...*Byzantium* offers little to look at; in both, the dancers are glorious..."

MANY A DANCE SEEMS TO BE ABSTRACT at first, then reveals emotional or narrative undertones. **Paul Taylor**'s wonderful new *Equinox,* on view during the company's current season at the City Center, works the other way around.

Set to Brahms's Quintet in F Major, it is a piece for four couples, costumed in white as if for a summer idyll. The women are barefoot, in backless tennis dresses; the men wear long-sleeved shirts with ties, trousers, and laced shoes. The costumes, by William Ivey Long, may be an oblique reference to Nijinsky's *Jeux,* a ballet about an enigmatic sexual relationship among two women and a single man at a tennis party; there are certainly similar references in Taylor's choreography.



Paul Taylor's . . .Byzantium: *The audience interprets frantically, with little satisfaction.*

At first the dancers cluster in single-sex groups, the two sides admiring each other from afar. Then individuals emerge to get acquainted with a potential partner through the gentlest touch of the hand. Finally Kate Johnson, a small woman, quick and brilliant as lightning, and the self-contained Kenneth Tosti have a duet by themselves, full of runs, skips, and little deerlike leaps. Light in tone, it has a startling, unexpected finish, with Johnson standing over Tosti, who is splayed out in a backbend. His head is touching the floor, his limbs are flexed like a spider's. She looks as if she is about to possess him.

When the second movement opens with Linda Kent and Elie Chaib in the same graphic posture, you realize that the relationship of the couples has passed from shy flirtation to intercourse within the space of the brief, intervening blackout. A subsidiary couple lies in the shadows in similar poses, at either side of the main pair, but these are same-sex couples, woman with woman, man with man. Chaib's ensuing duet with Kent is profoundly physical. He stands almost rooted, shifting his body with great plasticity as he wraps and winds his delicate partner around him.

The ensemble joins them for a rakish, athletic passage, and Tosti deserts Johnson, who then has a remarkable solo studded with pensive poses—one like Rodin's *Thinker*—that seem still and clear even in the ongoing flow of the movement. Like the raw image of copulation that emerged from the light, pretty movement in the first section, the percussive and sinewy floor exercises that are part of a modern dancer's daily workout crop up in Johnson's ruminative soliloquy; harsh and practical as they are, they seem to contribute to the mood of loss and regret.

In the final movement, all the suggestions of feeling and story subside, as Taylor occupies his dancers with formations that construct and dissolve at a breathless pace. There's so much to look at, one figure barely has time to register before it's supplanted by the next and the next. We have a glimpse of the *ménage à trois*—Kent playing at lifts with Tosti and Chaib—that caused Johnson's grief, and the single-sex groups reappear in the kaleidoscopic patterns, but so fleetingly that we begin to feel we have imagined the relationships we saw earlier. Richard Buckle, in his biography of Nijinsky, remarks on the similarly paradoxical nature of *Jeux*: "...pretending to be about sport and triangular love-making [it is] in reality abstract..., an essay in formal relations."

Equinox is a fascinating ballet and almost perfectly performed, the dancers needing only to outgrow their astonishment over the ground they must cover in the breakneck finale. For Johnson, it is a continuation of the revelations about her that began in last season's lovely *Sunset,* and it confirms her as a star.

Taylor's new ...*Byzantium* starts out as promisingly. The music is Varèse's organized cacophony. The space is cut down to a narrow horizontal path by David Gropman's low banner—dull silver squares spotted like stars in a field of dusky blue, a single stripe running across the bottom, the color of dried blood. America now. A horde of street people passes, in William Ivey Long's stark clothes of navy and flaming red that reveal stretches of pale flesh. Singly or in combative and orgiastic clusters, these figures spew out desperate, violent movement in an endless panorama. David Parsons is a young tough with an angelic face, galvanized by anger, hunting or hunted. When his solo exhausts him, he oozes along the floor ogling Cathy McCann, vicious and erotic, her beauty almost lurid. Anonymous bodies writhe on the ground in despairing embraces as Thomas Evert holds forth like a man on his last crazy, self-destructive rampage. There's not a movement in this section that's not hostile; carnality itself becomes just one more weapon.

Following the Yeats poem that gives him his title, Taylor calls this first section "Passing." In the next, "Or Past," we have the antithesis of the moral degeneration suggested earlier: a gold banner floating high in the air, a quartet of

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aloof, priestlike figures in jewel-tone robes emblazoned with gold who carry out an enigmatic ritual, intertwining slowly with joined hands, pronouncing blessings with cryptic gestures of the fingers. It's here that Taylor starts running into trouble. While this choreography produces some handsome images, it's essentially static, and it goes on far too long without developing. With so little to look at, we're left with nothing much to do but interpret, and in the final section, called "Or to Come," we're urged to interpret frantically, with little satisfaction. The street people return, their costumes redone in metallic knit. At first their relationship to the priests—dazed, disjointed obeisance—suggests youth cults like the Moonies. Then they elevate a fifth priest of their own, and the whole structure of beauty and authority disintegrates. What are we to make of this? I suppose Taylor is urging us to compare the collapse of the Roman Empire to contemporary big-city life in these United States, but after the brilliant opening section, his choreographic attention seems to have seeped away.

The Taylor dancers are as glorious as ever. Outstanding among the newcomers is Douglas Wright, a small fellow with a brush of oat-colored hair and bulky thighs that seem to be filled with helium; he has the most buoyant jump in the company.

Perhaps my favorite among the senior members is Elie Chaib. He has the typical body of a Taylor man, beefy and strong, without the ballet-class suppleness of the younger boys. You guess that he's earned every inch of stretch the hard way, and that the struggle has added grain to his character. His face is feral, olive-skinned, with a craggy brow and a jutting nose. He's a weight bearer; in an acrobatic act he'd be one of the patient, sturdy-muscled guys on the bottom of the human pyramid. In *Runes,* he strolls, revolving placidly, carrying two women who seem to be outgrowths of his own flesh. Cast against the grain in *Airs,* he used to do the frisky duet, with its swarms of little beats and blink-of-an-eye reversals of direction. Executed blithely these days by David Parsons, the troupe's *Wunderkind,* the passage has lost some of its fiber and wit.

Chaib lends weight, physical and spiritual, to any dance he's in. Just as a member of the ensemble, he can appear to be the energy source of the choreography. Halfway through the boisterous *Arden Court,* he makes a single slow plié a momentous event; later, in a flock of athletic boys, he stands immobile, legs planted wide, arms low and quiet, the palms open flat to the audience—and rivets the attention. It takes a dancer, assuming he is sufficiently gifted to begin with, about two decades to learn how to hold the stage like that. ■

Music/Peter G. Davis

‘MONSTER’ MELODRAMAS

“. . .Parisian grand opera once fascinated Europe’s composers, and a mini-festival of these ‘French’ epics shows why. . .”

NEW YORK RECENTLY ENJOYED A SHORT festival of French grand opera—vast five-act historical epics crammed with spectacular pageantry, entertaining divertissements, heroic melodrama, and all the extravagant theatrical paraphernalia that made Paris the fashionable center of the operatic world in the mid-nineteenth century. Two of these works had to be presented in concert form—few companies have the money (or the singers, for that matter) to mount these monsters adequately—and only one was by a native-born Frenchman. But anyone who managed to catch all four surely has a better understanding of why Parisian grand opera once fascinated composers all over Europe.

Few actually succeeded in taming the beast, and the greatest composers seemed to have the most problems in reconciling the audience demand for titillating surface effects with their own need to make meaningful artistic statements. Verdi, for example, worked on **Don Carlo** for nearly twenty years and never hit upon a version that completely satisfied him. Despite its labyrinthian complexity and tortured history, *Don Carlo* is arguably the most imposing and enduring French grand opera ever written, one that penetrates far beneath the tinsel trappings of the genre and emerges as a music drama of towering stature. In most important respects, the Metropolitan Opera’s current production is a trivial affair, but at least it starts off on the right foot: James Levine presides over Verdi’s final thoughts on the uncut score, including Act I in its original extended form.

A complete score, Levine’s conducting, and David Reppa’s handsome sets more or less sum up the good points of the Met’s *Don Carlo.* Like last year’s performance, this season’s revival makes no attempt to present the work with any discernible dramatic coherence, profile, or passion. The principal singers merely enter, do pretty much as they please, and leave—a perfect example of instant opera at its worst. Even when new, in 1979, John Dexter’s production barely hinted at the powerful themes that concerned Verdi so deeply, above all the interaction of five tragic lives trapped in a mighty clash between church and state.

Friend at court: *Caballé and Hynninen in the Met* Don Carlo.

Reduced to pawns wandering about in a meaningless game of chess, this mismatched group of singers could only rise or fall according to their individual talents and performing intelligence. Under the best of circumstances Montserrat Caballé’s Elizabeth and Giuliano Ciannella’s Don Carlo would probably be beyond help. At this latter stage in her career, Caballé does little more than lazily parade her familiar catalogue of grotesquely self-indulgent vocal mannerisms that she passes off as singing. I have never heard Elizabeth’s magnificent lament in the last scene so mangled by sloppy musicianship, mushy diction, strident top notes, and mincing pianissimos. Ciannella’s constricted, leathery tenor made a clumsy assault on the hero’s music until his voice collapsed altogether during the final duet.

Paul Plishka’s Philip and Tatiana Troyanos’s Eboli at least functioned on a level of competent routine that a bit of directorial guidance might have sharpened and brought into better focus. Left to his own devices, Plishka sang and acted his role with solid, unaffected honesty, taking a blunt, head-on approach that only began to suggest the king’s complex nature. Troyanos slammed into Eboli with an undisciplined expenditure of energy that never centered on anything very specific as she vigorously mowed down every note in sight.

That left Jorma Hynninen in his company debut as Rodrigo, the only person onstage who managed to distinguish an otherwise pointless performance of *Don Carlo.* Hynninen spends most of his time in Finland avoiding the international operatic rat race, and that may explain why his artistry remains so fresh, unspoiled, concentrated, and unwavering in its musical integrity. At any rate, he sang Rodrigo with a tonal beauty, shapely elegance, and dignified eloquence that put the rest of this ad hoc cast to shame.

DONIZETTI’S **Dom Sébastian** reached the stage of the Paris Opera in 1843, 24 years before *Don Carlo.* The composer ran into almost as many problems trying to hammer out a viable piece as Verdi did with his French commission—there are four versions of *Dom Sébastian,* and had Donizetti lived (this was his last opera before he succumbed to syphilis), he probably would have revised the score even more extensively. Eve Queler elected to conduct the original Paris edition with her Opera Orchestra of New York in Carnegie Hall, compressing some of the recitatives and omitting the lengthy ballet music.

Considering the attention paid to Donizetti over the past couple of decades—nearly all of his 40-odd operas after *Anna Bolena* have been revived, and many of them are now back in the repertory—the neglect of *Dom Sébastian* may

Photograph by J. Heffernan.

at first seem a trifle puzzling. After this exposure, the reasons for its sparse performance history become more clear. Scholars have always marveled over Donizetti's bold stylistic advances in this massive fresco, but much of the score is heavily labored, while Eugène Scribe's confused libretto lacks the theatrical cunning and colorful characters that enliven his texts for Meyerbeer.

The Opera Orchestra made a game stab at the work—Eve Queler has a knack for taking on huge projects of this sort and conducting them with flair—but the singers were mostly swamped by the music's difficulties. Richard Leech tackled the title role and displayed a robust dramatic tenor in an embryo stage not yet ready to pull off such a demanding assignment. Zaide, daughter of the Moorish king, supplies the love interest,and she has a great deal of florid music to sing, most all of it beyond the abilities of Klara Takacs's modest mezzo-soprano. Lajos Miller's suave baritone was shown off to advantage in Camoëns's graceful arias, while the rest of the cast barely coped.

THE MET'S TELECAST OF BERLIOZ'S *Les Troyens* coincided with the Collegiate Chorale's concert performance of Dvorak's **Dimitri**,in Carnegie Hall, so a choice obviously had to be made between them. I opted for the Dvorak opera, not actually composed for Paris, but still a score much under the influence of the French grand-opera tradition.

Dimitri begins at the exact point in history where Mussorgsky's *Boris Godunov* leaves off. The pretender Dimitri is on the throne of Russia and married to the Polish princess Marina, while the Boyar Shuisky continues his evil conspiracy to usurp the royal power. Matters are complicated when Dimitri quarrels with Marina, falls in love with Boris's daughter, Xenia, and struggles to obtain official recognition of his right to rule as the legitimate son of Marfa, widow of Ivan the Terrible. When Marfa hesitates to acknowledge Dimitri as Ivan's true heir, Shuisky denounces the imposter and assassinates him, leaving enough unresolved problems and perplexed characters for another sequel, if anyone cares to pick up the threads.

Like *Don Carlo* and *Dom Sébastian, Dimitri* exists in several different versions—Dvorak wrestled with his opera on and off for fifteen years until he finally realized that his tinkering was only making matters worse. The work is hardly ever performed, even in Czechoslovakia, and I suspect the explanation for that fact has more to do with the musicological confusion surrounding the composer's various versions than the innate quality of the music. Someone should prepare a workable performing edition—there is too much first-rate Dvorak here to lose. For all his waffling, Dimitri emerges as a genuine heroic figure who engages an audience's sympathy as he pours out his private and public woes in a steady stream of inspired melodies. The three women in his life are also effectively characterized, and the large-scale choral movements charge forward with tremendous vitality and sweeping grandeur.

The Collegiate Chorale's liberally cut performance, earnestly conducted by Robert Bass, did not quite sort out all the problems to the opera's advantage. Among the singers, Pamela Coburn as Xenia easily stole the vocal honors with her sweet, true soprano, and Maralin Niska somehow managed to make Marfa a potent dramatic presence simply by imperiously turning the pages of her score. Martina Arroyo's raucous Marina had few redeeming qualities, and the less said about the supporting cast the better. Cornelius Sullivan's hefty tenor has the right basic weight and color for the title role, but as of now he lacks the technique and maturity to deal comfortably with the part's Wagnerian rigors. Even with all its imperfections, this well-meant performance of *Dimitri* was better than none at all. ▬

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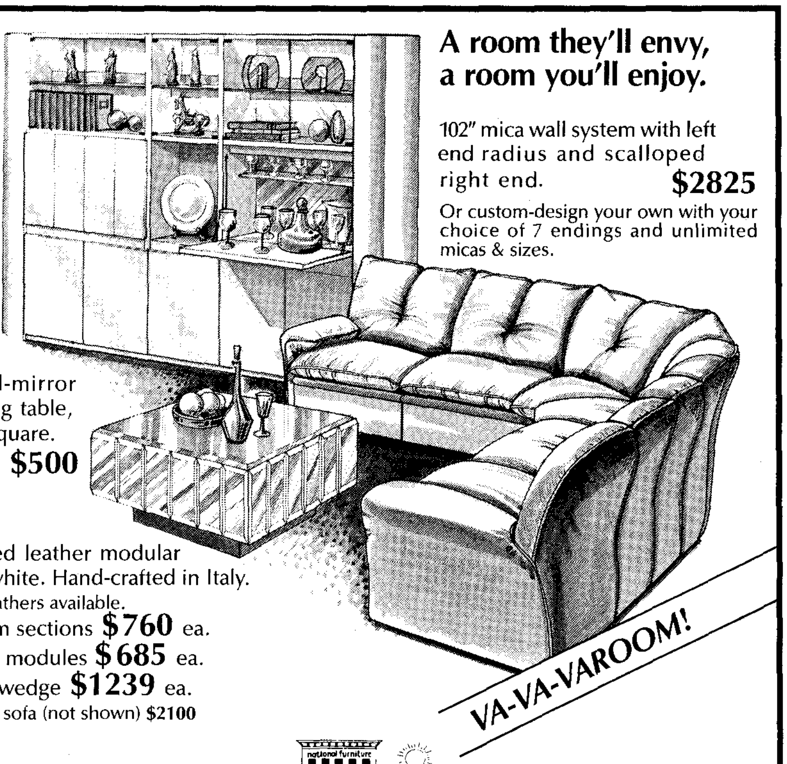
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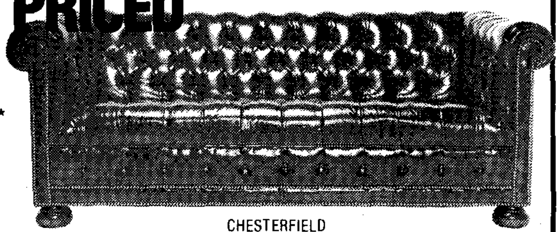

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THE WONDERFUL NEW-YORK HISTORICAL Society is holding another sale on its photographs, prints, books, and posters at giveaway prices. Black-and-white photographs of nineteenth- and early-twentieth-century city scenes include: pushcarts on Hester St.; bicyclists on Riverside Dr. (circa 1898); views of Central Park West from 67th St.; steam-run elevated trains; a view of squatters' shacks and farms, taken from the Dakota; and many more. Eleven-by-14-in. photographs, were $19, now $10; 16-by-20-in. photographs, were $27, now $18. Hardcover and paperback books on the decorative arts, Tiffany glass, American history, and many more topics, up to 70 percent off. Prints, were $10, now $1; posters, were $5, now $1; postcards, were 30 cents, now 10 cents. Checks accepted; no credit cards; all sales final. You needn't pay museum admission to attend sale. *The New-York Historical Society, 170 Central Park West, near 77th St. (873-3400); Tues.–Fri. 11 a.m.–5 p.m., Sat. 10 a.m.–5 p.m., and Sun. 1–5 p.m.; through 4/15.*

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A Complete Entertainment Guide for the Week Beginning April 11.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. FILM FORUM—Watts St. at Ave. Americas. 431-1590. #1—Thru Apr. 10: "The Good Fight." Opening Apr. 11: "Turumba"; "The Digestors." #2—Thru Apr. 9: "Passione d'Amore"; "We All Loved Each Other So Much." Apr. 10: "La Chinoise"; "Band of Outsiders." Apr. 11-12: "Sorry, Wrong Number"; "The Window." Apr. 13-14: "Milka"; "The Last Summer." Apr. 15-16: "The Ruling Class."

3. VANDAM—Vandam St. nr. Ave. Americas. 675-0498. "The Compleat Beatles."

5. BLEECKER STREET CINEMA—At La Guardia Pl. 674-2560. "Fanny & Alexander." **AGEE ROOM**—Thru Apr. 10: "Burroughs." Beg. Apr. 11: "The Good Fight."

6. WAVERLY—Ave. Americas at W. 3rd St. 929-8037. #1—"Liquid Sky." #2—Thru Apr. 12: "And the Ship Sails On." Opening Apr. 13: "Suburbia."

7. 8TH STREET PLAYHOUSE—W. of Fifth Ave. 674-6515. Apr. 9: "Bob & Carol & Ted & Alice"; "Shampoo." Apr. 10: "Zabriskie Point"; "Chinatown." Apr. 11: "The Last Picture Show"; "Kramer vs. Kramer." Apr. 12: "Head"; "Dr. Strangelove." Apr. 13-14: "The Song Remains the Same"; "Pink Floyd the Wall." Apr. 15: "Woodstock."

9. ART—8th St. E. of University Pl. 473-7014. Thru Apr. 12: "El Norte." Opening Apr. 13: "Swing Shift."

10. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Apr. 9: "Jour de Fête"; "Playtime." Apr. 10: "What Every Woman Knows"; "Stage Door." Apr. 11: "Theodora Goes Wild"; "The Awful Truth." Apr. 12: "Rhinoceros"; "Bedazzled." Apr. 13-14: "Trouble in Paradise"; "Bluebeard's Eighth Wife." Apr. 15: "The Mask of Dimitrios"; "Three Strangers."

11. ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Apr. 12: "The Right Stuff."

13. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Thru Apr. 11: "Caligula." Apr. 13-14: "The King of Comedy"; "Stardust Memories." Apr. 15-17: "Touch of Evil"; "The Lady From Shanghai."

14. GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St. 929-3350. #1—"Moscow on the Hudson." #2—"This Is Spinal Tap."

16. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—Thru Apr. 12: "Silkwood." Opening Apr. 13: "Iceman." #2—"The Dresser." #3—"Broadway Danny Rose." #4—Thru Apr. 12: "Le Crabe Tambour." Opening Apr. 13 (tent.): "The Man Who Knew Too Much (1956)."

15th-42nd Streets

20. GRAMERCY—23rd St. nr. Lexington Ave. 475-1660. "Splash."

21. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. "Police Academy."

22. MURRAY HILL—34th St. nr. Third Ave. 685-7652. "Greystoke: The Legend of Tarzan, Lord of the Apes."

23. 34TH STREET EAST—Nr. Second Ave. 683-0255. "Racing With the Moon."

24. LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave. 532-5544. #1—"Moscow on the Hudson." #2—"Hard to Hold." #3—"Romancing the Stone."

43rd-60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—"Where the Boys Are." #2—Thru Apr. 12: "Splash." Opening Apr. 13 (tent.): "Iceman."

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. "Moscow on the Hudson."

32. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Romancing the Stone." #3—"This Is Spinal Tap." #4—"Blame It on Rio." #5—"Reuben, Reuben." #6—"Scarface."

33. LOEWS STATE—B'way nr. 45th St. 582-5060. #1—Thru Apr. 12: "Children of the Corn." Opening Apr. 13: "Friday the 13th—The Final Chapter." #2—582-5070. "Up the Creek."

35. EMBASSY 1—B'way nr. 46th St. 757-2408. "The Ten Commandments."

37. RKO WARNER TWIN—B'way nr. 47th St. 975-8366. #1—Thru Apr. 12: "House by the Cemetery." Opening Apr. 13: "Swing Shift." #3—"Police Academy."

38. EMBASSY 2—B'way nr. 47th St. 730-7262. "Terms of Endearment." **EMBASSY 3**—"Footloose." **EMBASSY 4**—"Against All Odds."

39. HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Apr. 9: "Saps at Sea"; "Sons of the Desert"; "Chump at Oxford." Apr. 10-11: "Tess"; "Julia." Apr. 12-14: "From Here to Eternity"; "Suddenly, Last Summer." Apr. 15-16: "Breakfast at Tiffany's"; "Charade." #2—Apr. 9-10: "The Rose"; "Divine Madness." Apr. 11-12: "The Exorcist"; "The Fury." Apr. 13-14: "O Lucky Man!"; "if. . ." Apr. 15: "Testament"; "The Atomic Cafe."

41. UA RIVOLI TWIN—B'way nr. 49th St. 247-1633. #1—"Hard to Hold." #2—Thru Apr. 12: "New York Nights."

42. EMBASSY 49TH STREET—Nr. Seventh Ave. 757-7003. "The Big Chill."

44. GUILD 50TH STREET—W. of Fifth Ave. 757-2406. "Educating Rita."

45. ZIEGFELD—54th St. nr. Ave. Americas. 765-7600. "Antarctica."

46. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. "Reuben, Reuben."

47. CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St. 757-2131. "Fanny & Alexander."

48. SUTTON—57th St. nr. Third Ave. 759-1411. Thru Apr. 12: "Police Academy." Opening Apr. 13: "Iceman."

50. FESTIVAL—57th St. nr. Fifth Ave. 757-2715. "Musical Passage."

51. 57TH STREET PLAYHOUSE—W. of Ave. Americas. 581-7360. Thru Apr. 12: New Directors/New Films. (See *Museums, Societies, Etc.*)

54. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. "Romancing the Stone."

55. PLAZA—58th St. nr. Madison Ave. 355-3320. "My Best Friend's Girl."

56. PARIS—58th St. W. of Fifth Ave. 688-2013. "Les Compères."

57. D.W. GRIFFITH—59th St. nr. Second Ave. 759-4630. Thru Apr. 12: "The Trouble With Harry." Opening Apr. 13: "The Man Who Knew *Too Much* (1956)."

58. MANHATTAN—59th St. bet. Second & Third Aves. 935-6420. #1—"Where the Boys Are." #2—"Splash."

60. BARONET—Third Ave. nr. 59th St. 355-1663. "Terms of Endearment." **CORONET**—"Racing With the Moon."

61. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. "The Stone Boy."

62. CINEMA I—Third Ave. nr. 60th St. 753-6022. "Le Bal." **CINEMA II**—753-0774. Thru Apr. 12: "The Dresser." Opening Apr. 13: "Privates on Parade."

61st Street & Above
East Side

70. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—Thru Apr. 12: "Educating Rita." Opening Apr. 13: "Swing Shift." #2—832-2720. "Hard to Hold."

71. BEEKMAN—Second Ave. nr. 65th St. 737-2622. "Greystoke: The Legend of Tarzan, Lord of the Apes."

72. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—"Moscow on the Hudson." #2—"This Is Spinal Tap."

73. 68TH STREET PLAYHOUSE—On Third Ave. 734-0302. "The Revolt of Job."

74. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. "The Hotel New Hampshire."

76. 72ND STREET EAST—Nr. First Ave. 288-9304. Thru Apr. 12: "Broadway Danny Rose." Beg. Apr. 13: "The Dresser."

78. UA EAST—First Ave. at 85th St. 249-5100. Thru Apr. 12: "Splash." Opening Apr. 13: "Iceman."

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MOVIES

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Up the Creek." #2—Thru Apr. 12: "Against All Odds." Opening Apr. 13: "Friday the 13th—The Final Chapter."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Hard to Hold."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Police Academy." #2—"Where the Boys Are."

61st Street & Above West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Racing With the Moon."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"L'Argent." #2—Thru Apr. 12: "That Sinking Feeling." Opening Apr. 13: "Sugar Cane Alley." #3—Thru Apr. 11: "Confidentially Yours." Opening Apr. 12: "Biquefarre."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Entre Nous." #2—Thru Apr. 12: "The Trouble With Harry." Opening Apr. 13: "The Man Who Knew Too Much (1956)."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Apr. 10: "His Girl Friday"; "The Awful Truth." Apr. 11-14: "Notorious"; "The Philadelphia Story." Apr. 15-16: "Blonde Venus"; "Sylvia Scarlett"; "Singapore Sue."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Carmen." #2—"The Dresser."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Hard to Hold." #2—"Moscow on the Hudson." #3—"Police Academy." #4—"Splash."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Seeing Red." #2—"This Is Spinal Tap."

95. **THALIA—95th St. W. of B'way.** 222-3370. Apr. 9: "The Spiders"; "Spies." Apr. 10: "The Turning Point"; "Desperate Characters." Apr. 11: "The Silent Avenger"; "Sword of Vengeance No. 5: Baby Cart in the Land of Demons." Apr. 12: "Return of the Secaucus 7"; "Between the Lines." Apr. 13-14: "Rashomon"; "Dodes'ka-den." Apr. 15: "The Lady Vanishes (1938)"; "The 39 Steps (1935)."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Apr. 9: "Mother Küsters Goes to Heaven"; "Chinese Roulette." Apr. 10: "Pretty Baby"; "The Lovers." Apr. 11: "The Left-Handed Woman"; "Céleste." Apr. 12: "Who's Afraid of Virginia Woolf?"; "The Boys in the Band." Apr. 13: "Don't Look Now"; "Rosemary's Baby." Apr. 14: "Brainstorm"; "Altered States." Apr. 15: "A Star Is Born (1954)."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru Apr. 12: "Reuben, Reuben." Opening Apr. 13: "Iceman." #2—"Splash." #3—Thru Apr. 12: "Silkwood." Opening Apr. 13: "Friday the 13th—The Final Chapter." #4—"Up the Creek."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Apr. 12: "Against All Odds"; "Silent Rage."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Mon.-Sun., 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $4; students, senior citizens & members $3. Apr. 13, "The Lin Family Shop" (1959) by Shui Hua.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $4; video only $2. Apr. 13-14, video program at 6:30 p.m.: "After Montgolfier" by Davidson Gigliotti, "Principia" by Bob Harris, "Photographic Memory" by Steina, & "Ancient of Days" by Bill Viola. Cartoons That Time Forgot: The Van Beuren Film Studio: Apr. 13, 7:30 p.m.: The Odd and the Outrageous; Apr. 14, 7:30 p.m.: "Rainbow Parades" and Later Variations.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Apr. 11, 8 p.m.: "The Phantom of the Opera" (1925) by Rupert Julian, with Lon Chaney.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3. Apr. 13, 8 p.m.: "Tortured Dust" (1984) by Stan Brakhage. Apr. 14, 8 p.m.: "Is This What You Were Born For?": "Prefaces" (1981), "Mutiny" (1982) & "Covert Action" (1984) by Abigail Child, & "Revolt of the Fishermen" (1934) by Erwin Piscator. Apr. 15, 8 p.m.: "Tornado" (1984), "Adynata" (1983), "Oh China Oh" (1983) & other works by Leslie Thornton.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Apr. 11, at 1, 3:15, 6 & 8:30 p.m.: "Prix de beauté" (1930) by Augusto Genina, with Louise Brooks.

GOETHE HOUSE—Fifth Ave. nr. 82nd St. 744-8310. Free tickets 1 hr. prior to screenings. Apr. 9, 6:30 p.m.: "Ende des Regenbogens" (1979) by Uwe Friessner. Apr. 9, 8 p.m. (at **NYU Deutsches Haus, 42 Washington Mews,** 598-2217), & Apr. 10, 7:30 p.m. (at **Goethe House**): German newsreels from 1933-47.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Tribute to Toshiro Mifune. Apr. 13, 7 p.m.: "Rebellion" (1967) by Masaki Kobayashi; 9:30 p.m.: "Samurai Assassin" (1964) by Kihachi Okamoto. Apr. 14, 1 p.m.: "Band of Assassins" (1970) by Tadashi Sawashima; 3:30 p.m.: "Red Lion" (1969) by Okamoto. Apr. 15, 1 p.m.: "Samurai Banners" (1969) by Hiroshi Inagaki; 4 p.m.: "Ambush" (1972) by Inagaki.

THE KITCHEN—59 Wooster St. 925-3615. Free. Thru Apr. 28 in the Video Viewing Room, Tue.-Sat.: 1 p.m.: People's Communication Network Exchange Show; 2 p.m.: "Asleep in a Box at the Opera"; 3 p.m.: "He Saw Her Burning" by Joan Jonas; 3:30 p.m.: M. Raskin Stichting Ens; 4:30 p.m.: Tapes by Request. Thru Apr. 28, Tue.-Sat., 1-6 p.m.: "Belief Sandwich Relief Gauntlet" by Bill Stephens. Adm. $5; members $3.50: Apr. 12-15, 8:30 p.m.: "Studies on Entertaining," Parts 19-22, 25-27, by M. Raskin Stichting Ens.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Apr. 12, 8 p.m.: "Possibly in Michigan" by Cecelia Condit, "Soap" by Deans Keppel, & "House" & "Many Armed Love" by Ann-Sargent Wooster. Apr. 14, 8 p.m.: Films by Adele Friedman.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru May 3: Rod Serling: Dimensions of Imagination. Thru Sept. 13: Lucille Ball: First Lady of Comedy.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Apr. 9, 8 p.m.: "Carmen" (1983) by Carlos Saura. Apr. 10-11, 8 p.m.: "Tim" (1979) by Michael Pate, with Mel Gibson. Apr. 12 at 8 p.m., Apr. 13 at 7:45 & 10 p.m., Apr. 14 at 7:30 & 9:45 p.m., Apr. 15 at 3, 5 & 7:30 p.m.: "La Balance" (1982) by Bob Swaim, with Nathalie Baye; Apr. 13, 7:30 p.m.: "Haitian Song" (1982) & "The Jolo Serpent Handlers" (1976) by Karen Kramer.

NEW DIRECTORS/NEW FILMS—57th St. Playhouse, 57th St. W. of Ave. Americas. 877-1800 ext. 489. Adm. $4; students, senior citizens, Film Society of Lincoln Center & Museum of Modern Art members $3.50. Advance sale tickets at the Museum, 11 W. 53rd St., 11 a.m.-6 p.m. Apr. 9, 6 & 8:30 p.m.: "The Ballad of Narayama" by Shohei Imamura. Apr. 10, 6 p.m.: "Just a Game" by Brigitte Sauriol; 8:30 p.m.: "The Terence Davies Trilogy" by Terence Davies. Apr. 11, 6 p.m.: "From Somalia With Love" by Frederic Mitterand; 8:30 p.m.: "Improper Conduct" by Nestor Almendros & Orlando Jiménez-Leal. Apr. 12, 6 p.m.: "Improper Conduct"; 8:30 p.m.: "From Somalia With Love."

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; all hearing-impaired people welcome. Apr. 14, 1:30 p.m.: "The Great White Hope" (1970) by Martin Ritt, with James Earl Jones.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Apr. 10, 12 noon: "Lucia," Parts I & II (1969) by Humberto Solas; 2:30 p.m.: "Kustom Kar Kommandos" (1965) by Kenneth Anger, "The Sixties" (1970) by Charles Braverman, "A Trip Down Memory Lane" (1966), & "The Doonesbury Special" (1977). Apr. 12, 12 noon: "Thank God and the Revolution."

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Discovering Portuguese Cinema. Apr. 10, 7 & 9:30 p.m.: "Oxala" (1977) by Antonio Pedro Vasconcelos. Apr. 11, 7 & 9:30 p.m.: "Ana" (1982) by Antonio Reis & Margarida Cordeiro. Apr. 12, 7 & 9:30 p.m.: "Silvestre" (1981) by Joao Cesar Monteiro. Apr. 13, 4 p.m.: "Camoes" (1946) by Leitao de Barros (in Portuguese, no subtitles); 6, 8 & 10 p.m.: "Conversa Acabada" (1981) by Joao Botelho. Apr. 14, 4 p.m.: "A Severa" (1936, in Port., no subtls.); 6 p.m.: "Ines de Castro" (1947) by de Barros (in Port., no subtls.); 8 & 10 p.m.: "Gestures and Fragments" (1982) by Alberto Ceixas Santos. Apr. 15, 4 p.m.: "Capas Negras" (1949, in Port., no subtls.); 6 & 9 p.m.: "Island of Love" (1982) by Paulo Rocha.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Apr. 14, 2 p.m.: "Little Lord Fauntleroy" (1936) by John Cromwell, with Mickey Rooney.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $2: Apr. 10-11, 8:30 p.m.: FOCUS Award-winning short films. Adm. $4: Apr. 13-15, 6 & 8:30 p.m.: "Killer's Kiss" (1955) & (at 7 & 9:30 p.m.) "The Killing" (1956) by Stanley Kubrick.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Splash." #2—"Police Academy." #3—"Romancing the Stone."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Up the Creek." #2—Thru Apr. 12: "House by the Cemetery."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Up the Creek."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Where the Boys Are." #2—"Splash."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Where the Boys Are." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Police Academy." #4—Thru Apr. 12: "Splash." Beg. Apr. 13: "Iceman."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Children of the Corn." #2—"Police Academy."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Moscow on the Hudson."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Moscow on the Hudson." #2—"Hard to Hold." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Police Academy." #2—"Moscow on the Hudson." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes." #4—"Against All Odds." #5—"Footloose." #6—"Hard to Hold." #7—"Up the Creek." #8—"Splash." #9—"Where the Boys Are." #10—"House by the Cemetery."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Splash." #3—"Police Academy." #4—"Hard to Hold." #5—Thru Apr. 12: "New York Nights." Beg. Apr. 13: "Iceman."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Up the Creek." #2—"Where the Boys Are."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Romancing the Stone." #2—"Up the Creek."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Moscow on the Hudson." #2—"Footloose." #3—"Terms of Endearment."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Where the Boys Are." #3—"Hard to Hold." #4—"Police Academy."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Police Academy." #2—"Moscow on the Hudson." #3—Thru Apr. 12: "Hard to Hold." Beg. Apr. 13: "Iceman." #4—"Up the Creek."

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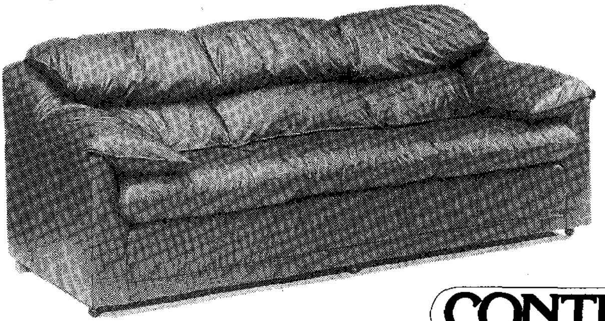

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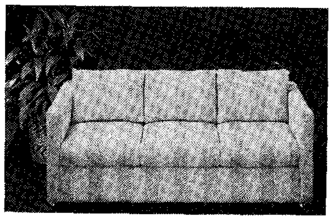

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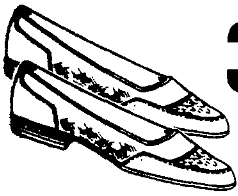

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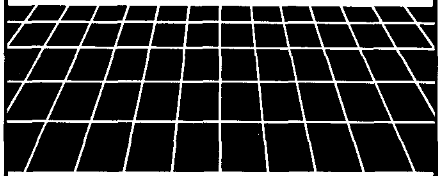

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MOVIES

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Terms of Endearment."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Apr. 12: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Apr. 12: "Splash." #3—Thru Apr. 12: "Hard to Hold."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru Apr. 12: "The Dresser." #2—"Splash."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Moscow on the Hudson." #2—"Footloose."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"House by the Cemetery." #2—"Reuben, Reuben." #3—"Where the Boys Are." #4—"Police Academy."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Romancing the Stone." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Splash."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "Moscow on the Hudson."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Apr. 12: "The Right Stuff." #2—"Moscow on the Hudson."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Police Academy." #2—"Hard to Hold." #3—"Up the Creek."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Where the Boys Are."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Splash." #2—"Moscow on the Hudson."

304. **NEW DORP—LANE—** 351-2110. "Terms of Endearment."

305. **NEW DORP—RAE—** 979-0444. #1—"Police Academy." #2—"Where the Boys Are."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Hard to Hold." #2—"Romancing the Stone."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Up the Creek." #2—"Police Academy."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. Thru Apr. 12: "House by the Cemetery." Beg. Apr. 13: "Iceman."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Where the Boys Are." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Hard to Hold." #4—"Police Academy."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Moscow on the Hudson." #2—"Police Academy."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Splash." #2—Thru Apr. 12: "The Big Chill"; "Educating Rita." Beg. Apr. 13: "Iceman." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes." #4—"Where the Boys Are."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Apr. 12: "Hot Dog. . .The Movie"; "Hercules." Beg. Apr. 13: "Flashdance"; "Staying Alive."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2 & #4—"Romancing the Stone." #3—"Up the Creek." #5—"Reuben, Reuben." #6—Thru Apr. 12: "Footloose." Beg. Apr. 13: "Iceman." #7—"Hard to Hold."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Footloose." #2—"Up the Creek."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Up the Creek." #2—"Against All Odds."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—Thru Apr. 12: "Splash." Beg. Apr. 13: "Friday the 13th—The Final Chapter." #2—Thru Apr. 12: "House by the Cemetery"; "New York Nights." Beg. Apr. 13: "Splash." #3—"Moscow on the Hudson."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Where the Boys Are." #3—"Police Academy."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1 & #2—"Romancing the Stone." #3—"Up the Creek." #4—"Hard to Hold."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Where the Boys Are." #2—"Moscow on the Hudson."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru Apr. 12: "Silkwood." Beg. Apr. 13: "The Big Chill"; "Educating Rita." #2—"Fanny & Alexander."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Apr. 12: "The Big Chill"; "Educating Rita." Beg. Apr. 13: "Iceman."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Moscow on the Hudson."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Hard to Hold." #2—"Splash." #3—"Where the Boys Are." #4—"Police Academy."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"Up the Creek." #2—"Splash." #3—"Hard to Hold." #4—"Where the Boys Are." #5—"Greystoke: The Legend of Tarzan, Lord of the Apes."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—Thru Apr. 12: "Misunderstood." Beg. Apr. 13: "Friday the 13th—The Final Chapter." #2—"Terms of Endearment."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "Where the Boys Are."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Up the Creek." #2—Thru Apr. 12: "Against All Odds." Beg. Apr. 13: "Friday the 13th—The Final Chapter." #3—"Moscow on the Hudson."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. "Hard to Hold."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"Police Academy." #2—"Where the Boys Are." #3—Thru Apr. 12: "Splash." Beg. Apr. 13: "Iceman."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Apr. 12: "Blame It on Rio"; "Class." Beg. Apr. 13 (tent.): "Unfaithfully Yours"; "Mr. Mom."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. "Terms of Endearment."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Hard to Hold." #2—"Police Academy."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Apr. 12: "Broadway Danny Rose"; "Breathless (1983)." Beg. Apr. 13: "Silkwood."

443. **REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy.** 699-4700. #1—"Children of the Corn." #2—"Terms of Endearment." #3—"The Ice Pirates."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—"Terms of Endearment." #2—Thru Apr. 12: "The Dresser."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Up the Creek." #2—"Moscow on the Hudson."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Terms of Endearment." #2—"Up the Creek."

Long Island

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Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—"Up the Creek." #2—"Moscow on the Hudson."

501. **BALDWIN—RKO—** 223-9230. "Where the Boys Are."

502. **BELLEROSE—RKO—** 775-1351. Thru Apr. 10: "Gorky Park." Beg. Apr. 11: "Scarface."

503. BELLMORE—PLAYHOUSE— 785-5400. Program unavailable.

504. BELLMORE—THE MOVIES— 785-3032. Program unavailable.

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

511. EAST MEADOW—FLICK— 794-8008. #1—"Hard to Hold." #2—"Terms of Endearment."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Police Academy." #2—"Splash." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes." #4—Thru Apr. 12: "The Big Chill"; "Educating Rita." Beg. Apr. 13: "Iceman."

514. ELMONT—ARGO— 437-0356. Program unavailable.

517. FLORAL PARK—RKO FLORAL— 352-2280. "Splash."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Moscow on the Hudson." #2—Thru Apr. 12: "The Big Chill"; "Educating Rita."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Romancing the Stone." #2—"Terms of Endearment." #3—"Police Academy."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "Greystoke: The Legend of Tarzan, Lord of the Apes."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Where the Boys Are." #2—"Police Academy." #3—"The Right Stuff."

524. HEWLETT—RKO— 791-6768. Thru Apr. 10: "Gorky Park." Beg. Apr. 11: "Scarface."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Splash." #2—"Hard to Hold."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. Thru Apr. 12: "Reuben, Reuben." Beg. Apr. 13: "Iceman." **SOUTH—**"Unfaithfully Yours."

529. LAWRENCE—RKO— 371-0203. #1—"Moscow on the Hudson." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Splash."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—"Blame It on Rio." #2—Thru Apr. 12: "House by the Cemetery"; "Children of the Corn." Beg. Apr. 13 (tent.): "Footloose."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Racing With the Moon." #2—"This Is Spinal Tap." #3—"Up the Creek." #4—"Footloose." #5—"Moscow on the Hudson." #6—"Where the Boys Are."

532. LONG BEACH—LIDO— 432-0056. Thru Apr. 12: "Alley Cat"; "Still Smokin'." Beg. Apr. 13: "Children of the Corn"; "Angel."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Where the Boys Are." #2—"Up the Creek." #3—"Fanny & Alexander." #4—Thru Apr. 12: "The Big Chill"; "Educating Rita." Beg. Apr. 13: "Iceman."

534. LYNBROOK—STUDIO ONE— 599-1444. "The Dresser."

535. MALVERNE—TWIN— 599-6966. #1—Thru Apr. 12: "Broadway Danny Rose." Beg. Apr. 13 (tent.): "Unfaithfully Yours." #2—Thru Apr. 12: "Blame It on Rio." Beg. Apr. 13 (tent.): "Footloose."

536. MANHASSET—MANHASSET— 627-7887. #1—"Splash." #2—"Hard to Hold." #3—Thru Apr. 12: "The Big Chill"; "Educating Rita." Beg. Apr. 13: "Iceman."

537. MANHASSET—RKO CINEMA— 627-1300. "Entre Nous."

540. MASSAPEQUA—PEQUA— 799-6464. "Police Academy."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Apr. 12: "Footloose." Beg. Apr. 13: "Friday the 13th—The Final Chapter." #3—"Splash." #4—"Moscow on the Hudson." #5—"Reuben, Reuben." #6—"Hard to Hold." #7—"Where the Boys Are."

542. MERRICK—GABLES— 546-0734. Thru Apr. 12: "Broadway Danny Rose." Beg. Apr. 13 (tent.): "Blame It on Rio."

543. MERRICK—HOLIDAY PARK— 546-1271. Thru Apr. 12: "Over the Brooklyn Bridge."

544. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. "Up the Creek."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Apr. 12: "Blame It on Rio." #2—Thru Apr. 12: "The Right Stuff."

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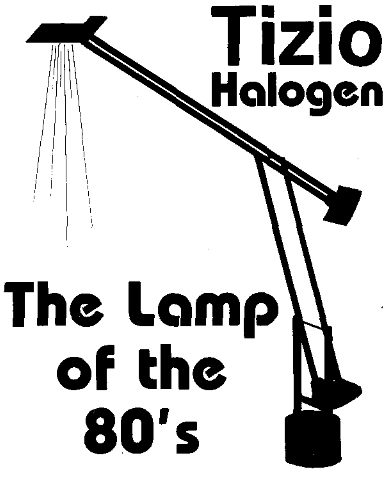
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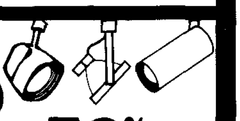
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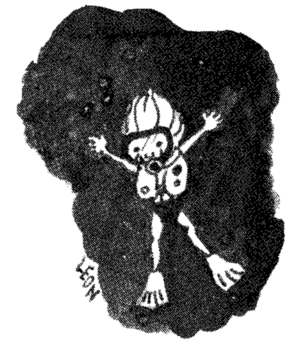

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MOVIES

548. **OLD BETHPAGE–CINE CAPRI–** 752-1610. Thru Apr. 12: "Blame It on Rio." Beg. Apr. 13: "The Right Stuff."

549. **OYSTER BAY–MOVIES–** 922-0333. #1–Thru Apr. 12: "Against All Odds." Beg. Apr. 13: "The Right Stuff." #2–Thru Apr. 12: "Blame It on Rio." Beg. Apr. 13: "Unfaithfully Yours."

550. **PLAINVIEW–OLD COUNTRY–** 931-4242. #1–"Moscow on the Hudson." #2–"Up the Creek."

551. **PLAINVIEW–RKO MORTON VILLAGE–** 938-2323. "Greystoke: The Legend of Tarzan, Lord of the Apes."

552. **PLAINVIEW–RKO TWIN–** 931-1333. #1–"Terms of Endearment." #2–"Footloose."

554. **PORT WASHINGTON–MOVIES–** 944-6200. #1–"Greystoke: The Legend of Tarzan, Lord of the Apes." #2–"Up the Creek." #3–Thru Apr. 12: "Against All Odds." Beg. Apr. 13: "Terms of Endearment."

555. **PORT WASHINGTON–SANDS POINT–** 883-5074. Thru Apr. 12: "Blame It on Rio." Beg. Apr. 13: "The Right Stuff."

557. **ROCKVILLE CENTRE–RKO FANTASY–** 764-8000. "Police Academy."

558. **ROCKVILLE CENTRE–RKO TWIN–** 678-3121. #1–"Hard to Hold." #2–Thru Apr. 12: "House by the Cemetery." Beg. Apr. 13: "Friday the 13th–The Final Chapter."

559. **ROSLYN–ROSLYN–** 621-8488. #1–"Moscow on the Hudson." #2–"The Dresser."

561. **SYOSSET–SYOSSET–** 921-5810. #1–Thru Apr. 12: "The Big Chill"; "Educating Rita." Beg. Apr. 13: "Swing Shift." #2–"Police Academy." #3–"Where the Boys Are."

562. **SYOSSET–UA CINEMA** 150– 364-0700. "Romancing the Stone."

566. **VALLEY STREAM–RKO GREEN ACRES–** 561-2100. #1–"Reuben, Reuben." #2–"Where the Boys Are." #3–"Romancing the Stone."

567. **VALLEY STREAM–SUNRISE–** 825-5700. #1–"Hard to Hold." #2–"Moscow on the Hudson." #3–"Terms of Endearment." #4–"Footloose." #5–"Police Academy." #6–"Greystoke: The Legend of Tarzan, Lord of the Apes." #7–"Splash." #8–"Racing With the Moon." #9–"Up the Creek." #10–"This Is Spinal Tap." #11–Thru Apr. 12: "House by the Cemetery." Beg. Apr. 13: "Swing Shift."

570. **WANTAGH–CINEMA WANTAGH–** 221-7784. #1–"Up the Creek." #2–"Terms of Endearment."

571. **WANTAGH–RKO–** 781-6969. Thru Apr. 12: "Blame It on Rio." Beg. Apr. 13: "Iceman."

573. **WESTBURY–DRIVE-IN–** 334-3400. #1–"Up the Creek." #2–"Police Academy." #3–Thru Apr. 12: "Hard to Hold." Beg. Apr. 13: "Friday the 13th–The Final Chapter."

574. **WESTBURY–WESTBURY–** 333-1911. #1–Thru Apr. 12: "Tender Mercies." #2–Thru Apr. 12: "Fidelio." Beg. Apr. 13: "The King and I."

Suffolk County

601. **BABYLON–BABYLON–** 669-3399. Thru Apr. 12: "The Big Chill"; "Educating Rita." Beg. Apr. 13: "Iceman."

602. **BABYLON–RKO–** 669-0700. #1–"Romancing the Stone." #2–"Moscow on the Hudson."

603. **BABYLON–SOUTH BAY–** 587-7676. #1–"Footloose." #2–"Hard to Hold." #3–"Terms of Endearment."

604. **BAY SHORE–CINEMA–** 665-1722. "Reuben, Reuben."

606. **BAY SHORE–LOEWS SOUTH SHORE MALL–** 666-4000. #1–"Police Academy." #2–"Up the Creek."

609. **BRENTWOOD–BRENTWOOD–** 273-3900. Thru Apr. 12: "Blame It on Rio." Beg. Apr. 13: "The Right Stuff."

612. **CENTER MORICHES–CENTER–** 878-2100. Thru Apr. 12: "The Right Stuff."

613. **CENTEREACH–CENTEREACH–** 588-0088. Thru Apr. 12: "The Ice Pirates." Beg. Apr. 13: "Footloose."

615. **COMMACK–MAYFAIR–** 543-0707. Thru Apr. 12: "The Big Chill"; "Educating Rita."

616. **COMMACK–MULTIPLEX–** 462-6953. #1–"Misunderstood." #2–"Splash." #3–"Up the Creek." #4–"Hard to Hold." #5–"Where the Boys Are." #6–"Police Academy." #7–"Greystoke: The Legend of Tarzan, Lord of the Apes." #8–"House by the Cemetery." #9–"Footloose." #10–"Terms of Endearment." #11–"The Ice Pirates."

617. **COMMACK–RKO–** 499-4545. #1–"Moscow on the Hudson." #2–"Reuben, Reuben."

621. **CORAM–PINE–** 698-6442. #1–"Where the Boys Are." #2–"Splash."

622. **DEER PARK–DEER PARK–** 667-2440. "Greystoke: The Legend of Tarzan, Lord of the Apes."

625. **EAST HAMPTON–CINEMAS–** 324-0448. #1–"Police Academy." #2–"Greystoke: The Legend of Tarzan, Lord of the Apes." #3–"Splash." #4–"Romancing the Stone." #5–"Where the Boys Are."

626. **EAST NORTHPORT–LARKFIELD–** 261-0043. "Terms of Endearment."

627. **EAST SETAUKET–RKO FOX–** 473-2400. "Where the Boys Are."

628. **ELWOOD–ELWOOD–** 499-7800. #1–"Police Academy." #2–"Greystoke: The Legend of Tarzan, Lord of the Apes."

629. **FARMINGVILLE–COLLEGE PLAZA–** 698-2200. #1–"Hard to Hold." #2–"Greystoke: The Legend of Tarzan, Lord of the Apes."

632. **HUNTINGTON–RKO SHORE–** 421-5200. #1–"Splash." #2–"Moscow on the Hudson." #3–"Where the Boys Are." #4–"Hard to Hold."

633. **HUNTINGTON–RKO WHITMAN–** 423-1300. "Police Academy."

634. **HUNTINGTON–RKO YORK–** 421-3911. Thru Apr. 12: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. Apr. 13: "Iceman."

635. **ISLIP–ISLIP–** 581-5200. #1–"Where the Boys Are." #2–"Splash." #3–"Greystoke: The Legend of Tarzan, Lord of the Apes."

637. **LAKE GROVE–RKO SMITH HAVEN MALL–** 724-9550. "Splash."

638. **LAKE RONKONKOMA–LAKESIDE–** 981-7100. Thru Apr. 12: "Against All Odds."

639. **LINDENHURST–LINDENHURST–** 888-5400. Thru Apr. 12: "Blame It on Rio." Beg. Apr. 13: "Unfaithfully Yours."

640. **MATTITUCK–MATTITUCK–** 298-4405. #1–"Where the Boys Are." #2–Thru Apr. 12: "Terms of Endearment." #3–"Moscow on the Hudson."

642. **NESCONSET–SMITHTOWN ALL-WEATHER INDOOR–** 265-8118. "Police Academy." **OUTDOOR**–Thru Apr. 12: "Hard to Hold." Beg. Apr. 13: "Iceman."

643. **NORTH BABYLON–NORTH BABYLON–** 667-2495. #1–"Where the Boys Are." #2–"Splash."

644. **NORTHPORT–NORTHPORT–** 261-8600. Thru Apr. 12: "Blame It on Rio." Beg. Apr. 13: "Unfaithfully Yours."

645. **OAKDALE–OAKDALE–** 589-8118. Thru Apr. 12: "House by the Cemetery." Beg. Apr. 13: "Against All Odds."

648. **PATCHOGUE–PATCHOGUE–** 475-0601. #1–"Romancing the Stone." #2–"Splash." #3–"Where the Boys Are."

649. **PATCHOGUE–RKO PLAZA–** 475-5225. #1–"Moscow on the Hudson." #2–Thru Apr. 12: "House by the Cemetery." Beg. Apr. 13: "Iceman."

650. **PATCHOGUE–SUNRISE ALL-WEATHER INDOOR–** 363-7200. "Police Academy." **OUTDOOR**–Thru Apr. 12: "Blame It on Rio." Beg. Apr. 13: "Hard to Hold."

651. **PATCHOGUE–SUNWAVE–** 475-7766. #1–Thru Apr. 12: "Footloose." Beg. Apr. 13: "Friday the 13th–The Final Chapter." #2–"Up the Creek."

653. **PORT JEFFERSON–MINI EAST–** 928-6555. "Police Academy." **WEST**–"Hard to Hold."

654. **PORT JEFFERSON STATION–RKO BROOKHAVEN–** 473-1200. Thru Apr. 10: "Gorky Park." Beg. Apr. 11: "Scarface."

655. **RIVERHEAD–SUFFOLK–** 727-3133. Thru Apr. 12: "Against All Odds."

657. **SAG HARBOR–SAG HARBOR–** 725-0010. Thru Apr. 12: "Dear Maestro." Beg. Apr. 13: "Experience Preferred. . .but Not Essential."

658. **SAYVILLE–SAYVILLE–** 589-0232. #1–"Terms of Endearment." #2–"Moscow on the Hudson." #3–"Greystoke: The Legend of Tarzan, Lord of the Apes."

660. **SHIRLEY–TWIN–** 281-4466 #1–Thru Apr. 12: "Blame It on Rio." Beg. Apr. 13: "Unfaithfully Yours." #2–Thru Apr. 12: "Against All Odds." Beg. Apr. 13: "The Right Stuff."

662. **SMITHTOWN–SMITHTOWN–** 265-1551. "Romancing the Stone."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—"Up the Creek." #2—"Moscow on the Hudson." #3—"Footloose."

664. STONY BROOK—LOEWS— 751-2300. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Moscow on the Hudson." #3—"Footloose."

666. WEST ISLIP—TWIN— 669-2626. #1—Thru Apr. 12: "House by the Cemetery." Beg. Apr. 13: "Against All Odds." #2—"Blame It on Rio."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. "Hard to Hold."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. #1—"Up the Creek." #2—Thru Apr. 12: "Where the Boys Are." Beg. Apr. 13 (tent.): "Splash."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Greystoke: The Legend of Tarzan, Lord of the Apes."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"Splash." #2—"Where the Boys Are." #3—"Hard to Hold."

705. GREENBURGH—CINEMA 100— 946-4680. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Where the Boys Are."

707. HARRISON—SILVER SCREEN— 835-2961. Thru Apr. 10: "Experience Preferred. . .but Not Essential." Apr. 11-14: "Danton." Apr. 15-17: "The Leopard."

708. HARTSDALE—CINEMA— 428-2200. #1—"Reuben, Reuben." #2—"Police Academy." #3—"Splash." #4—"Moscow on the Hudson."

709. LARCHMONT—PLAYHOUSE— 834-3001. "Moscow on the Hudson."

710. MAMARONECK—PLAYHOUSE— 698-2200. #1—Thru Apr. 12: "The Big Chill"; "Educating Rita." Beg. Apr. 13: "Iceman." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Police Academy." #4—"Hard to Hold."

711. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"Police Academy." #2—"Moscow on the Hudson."

713. NEW ROCHELLE—LOEWS— 632-1700. #1—"Moscow on the Hudson." #2—"Up the Creek."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"Hard to Hold." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Where the Boys Are." #4—"Splash." #5—Thru Apr. 12: "New York Nights"; "House by the Cemetery." Beg. Apr. 13: "Friday the 13th—The Final Chapter."

715. NEW ROCHELLE—TOWN— 632-4000. "Police Academy."

716. OSSINING—ARCADIAN— 941-5200. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Police Academy."

717. PEEKSKILL—BEACH— 737-6262. #1—"Where the Boys Are." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Splash." #4—"Hard to Hold."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—Thru Apr. 12: "Footloose." Beg. Apr. 13: "Friday the 13th—The Final Chapter." #2—"Romancing the Stone." #3—"Police Academy." #4—"Moscow on the Hudson."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Apr. 12: "Against All Odds."

721. PLEASANTVILLE—ROME— 769-0720. #1—"Splash." #2—"Terms of Endearment."

722. RYE—RYE RIDGE— 939-8177. #1—"Where the Boys Are." #2—"Up the Creek."

723. SCARSDALE—FINE ARTS— 723-6699. "Entre Nous."

724. SCARSDALE—PLAZA— 725-0078. Thru Apr. 12: "Blame It on Rio." Beg. Apr. 13: "Unfaithfully Yours."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—Thru Apr. 12: "Footloose." Beg. Apr. 13: "Friday the 13th—The Final Chapter." #2—"Up the Creek."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Romancing the Stone."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Romancing the Stone."

731. YONKERS—KENT— 237-3440. #1—"Hard to Hold." #2—"Where the Boys Are."

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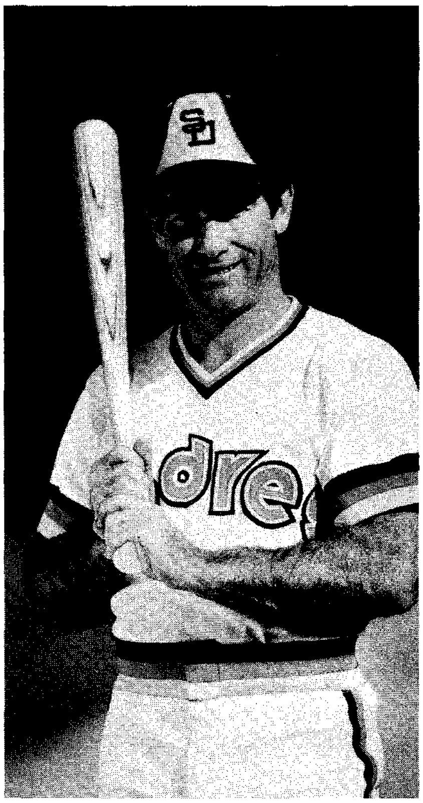
. . . Steve Garvey, Chairman, National MS Sports Committee



Multiple sclerosis, MS, is one of the cruelest diseases of all.

MS attacks the central nervous system, often crippling, and frequently resulting in total loss of coordination. MS is unpredictable. It strikes without warning, and once you've got it, you've got it for life. MS generally affects young adults in the prime years of their lives, making its blow particularly devastating emotionally and financially as well as physically. And almost 200 new cases are diagnosed every week in the U.S. alone.

There's no cure for MS so far, but researchers are working unrelentingly to find one. People in the sports world are teaming up to help in the fight. People like Jimmy Connors, Tom Seaver, Martina Navratilova, Ed "Too Tall" Jones, Lee Trevino and myself. But the most valuable player is still you. Won't you join us and send a check to your local MS chapter or to the National Multiple Sclerosis Society, 205 East 42nd Street, New York, New York 10017. Or call (212) 986-3240 to see how else you can help.

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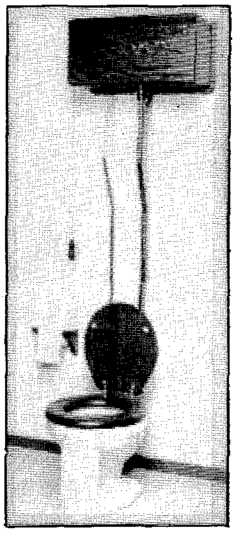

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732. YONKERS—MOVIELAND— 793-0002. #1—"Police Academy." #2—"Reuben, Reuben." #3—Thru Apr. 12: "Terms of Endearment." Beg. Apr. 13: "Friday the 13th—The Final Chapter." #4—Thru Apr. 12: "New York Nights." Beg. Apr. 13: "Iceman."

733. YONKERS—PARK HILL— 969-4477. #1—"Up the Creek." #2—"Hard to Hold." #3—Thru Apr. 12: "House by the Cemetery."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"Up the Creek." #2—Thru Apr. 12: "The Big Chill"; "Educating Rita."

Rockland County

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. "Splash."

745. NANUET—THE MOVIES— 623-0211. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Moscow on the Hudson." #3—"Where the Boys Are." #4—"Up the Creek." #5—"Footloose."

746. NEW CITY—TOWN— 634-5100. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Up the Creek."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"Police Academy." #2—Thru Apr. 12: "Against All Odds." Beg. Apr. 13: "Iceman."

748. NYACK—CINEMA EAST— 358-6631. "Romancing the Stone."

751. PEARL RIVER—CENTRAL— 735-2530. "Terms of Endearment."

752. PEARL RIVER—PEARL RIVER— 735-6500. "Hard to Hold."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Reuben, Reuben."

755. STONY POINT—9 W CINEMA— 942-0303. "Hard to Hold."

756. SUFFERN—LAFAYETTE— 357-6030. "This Is Spinal Tap."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "Where the Boys Are."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Romancing the Stone." #2—"Hard to Hold."

774. DANBURY—CINE— 743-2200. #1—"Racing With the Moon." #2—"Where the Boys Are." #3—Thru Apr. 12: "Moscow on the Hudson." Beg. Apr. 13: "Swing Shift."

775. DANBURY—CINEMA— 748-2923. #1—"Up the Creek." #2—Thru Apr. 12: "Footloose." Beg. Apr. 13: "Friday the 13th—The Final Chapter."

777. DANBURY—PALACE— 748-7496. #1—"Police Academy." #2—"Splash." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes."

778. DARIEN—PLAYHOUSE— 655-0100. "Romancing the Stone."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Police Academy." #2—"Splash."

780. FAIRFIELD—COUNTY— 334-1411. "Greystoke: The Legend of Tarzan, Lord of the Apes."

781. GREENWICH—CINEMA— 869-6030. #1—"Romancing the Stone." #2—"Hard to Hold."

782. GREENWICH—PLAZA— 869-4030. #1—"Racing With the Moon." #2—"Up the Creek." #3—Thru Apr. 12: "The Hotel New Hampshire." Beg. Apr. 13: "Swing Shift."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Police Academy."

784. NORWALK—CINEMA— 838-4504. #1—"Police Academy." #2—"Footloose."

785. NORWALK—NORWALK— 866-3010. "Where the Boys Are."

788. SOUTH NORWALK—SONO— 866-9202. Thru Apr. 10: "Basileus Quartet." Apr. 11-13: "The Leopard." Apr. 14-17: "The Grey Fox."

789. SPRINGDALE—STATE— 325-0250. "Terms of Endearment."

790. STAMFORD—AVON— 324-9205. #1—"Splash." #2—Thru Apr. 12: "House by the Cemetery." Beg. Apr. 13: "Friday the 13th—The Final Chapter."

791. STAMFORD—CINEMA— 324-3100. #1—"Footloose." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Where the Boys Are."

792. STAMFORD—RIDGEWAY— 323-5000. #1—"Police Academy." #2—"Moscow on the Hudson."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"Police Academy." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Moscow on the Hudson."

795. WESTPORT—FINE ARTS— 227-3324. #1—"Romancing the Stone." #2—Thru Apr. 12: "Hard to Hold." Beg. Apr. 13: "Swing Shift." #3—227-9619. "Greystoke: The Legend of Tarzan, Lord of the Apes." #4—226-6666. "Moscow on the Hudson."

796. WESTPORT—POST— 227-0500. "Racing With the Moon."

798. WILTON—CINEMA— 762-5678. "Splash."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Police Academy." #3—"Hard to Hold."

801. HARRISON—WARNER— 482-8550. #1—"Up the Creek." #2—Thru Apr. 12: "Against All Odds." Beg. Apr. 13: "Friday the 13th—The Final Chapter."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—"Police Academy." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Police Academy." #2—"Footloose." #3—"Hard to Hold." #4—"Up the Creek."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"This Is Spinal Tap." #3—"Splash." #4—"Terms of Endearment." #5—"Where the Boys Are." #6—"Moscow on the Hudson."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Apr. 12: "Blame It on Rio"; "Max Dugan Returns." Beg. Apr. 13: "Children of the Corn."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "Moscow on the Hudson."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—Thru Apr. 12: "House by the Cemetery." Beg Apr. 13: "Friday the 13th—The Final Chapter." #2—"Police Academy."

813. CEDAR GROVE—CINEMA 23— 239-1462. "Splash."

817. LIVINGSTON—COLONY— 992-0800. "Greystoke: The Legend of Tarzan, Lord of the Apes."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. "Moscow on the Hudson."

819. MILLBURN—RKO— 376-0800. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Apr. 12: "Blame it on Rio." Beg. Apr. 13: "Iceman."

821. MONTCLAIR—CLARIDGE— 746-5564. #1—Thru Apr. 12: "Broadway Danny Rose." Beg. Apr. 13: "Iceman." #2—"Up the Creek." #3—Thru Apr. 12: "Yentl." Beg. Apr. 13: "Entre Nous."

822. MONTCLAIR—WELLMONT— 783-9500. #1—"Hard to Hold." #2—"Footloose." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes."

825. NUTLEY—FRANKLIN— 667-1777. #1—"Splash." #2—"Hard to Hold." #3—"Where the Boys Are."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. #1—"Romancing the Stone." #2—"Moscow on the Hudson." #3—"Where the Boys Are."

828. VERONA—VERONA— 239-0880. "The Dresser."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Police Academy." #2—"Reuben, Reuben." #3—"Up the Creek."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Apr. 12: "The Right Stuff."

841. CRANFORD—RKO— 276-9120. #1—"Footloose." #2—Thru Apr. 12: "Splash." Beg. Apr. 13: "Friday the 13th—The Final Chapter."

842. ELIZABETH—ELMORA— 352-3483. Thru Apr. 12: "Blame It on Rio." Beg. Apr. 13: "The Right Stuff."

846. LINDEN—TWIN— 925-9787. #1—"Up the Creek." #2—"Where the Boys Are."

848. ROSELLE PARK—PARK— 245-0358. Thru Apr. 12: "Against All Odds." Beg. Apr. 13: "Unfaithfully Yours."

849. SUMMIT—STRAND— 273-3900. "Splash."

851. UNION—FIVE POINTS— 964-3466. "Police Academy."

852. UNION—LOST PICTURE SHOW— 964-4497. "Hard to Hold."

854. UNION—RKO— 686-4373. #1—"Moscow on the Hudson." #2—"Terms of Endearment."

857. WESTFIELD—RIALTO— 232-1288. #1—"Hard to Hold." #2—"Where the Boys Are." #3—Thru Apr. 12: "Educating Rita"; "The Big Chill." Beg. Apr. 13: "Iceman."

858. WESTFIELD—TWIN— 654-4720. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Up the Creek."

Bergen County

860. BERGENFIELD—BERGENFIELD— 385-1600. "Hard to Hold."

861. CLOSTER—CLOSTER— 768-8800. "Up the Creek."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Up the Creek." #2—"Where the Boys Are." #3—"Footloose." #4—"Greystoke: The Legend of Tarzan, Lord of the Apes."

863. EMERSON—TOWN— 261-1000. "Moscow on the Hudson."

864. FAIR LAWN—HYWAY— 796-1717. #1—"Hard to Hold." #2—Thru Apr. 12: "The Big Chill"; "Educating Rita." Beg. Apr. 13: "Iceman."

866. FAIRVIEW—TWIN— 941-2424. #1—"Hard to Hold." #2—"Splash."

867. FORT LEE—LINWOOD— 944-6900. #1—"Terms of Endearment." #2—"Police Academy."

868. FORT LEE—SHARON— 224-0202. "Moscow on the Hudson."

873. OAKLAND—TWIN— 337-4478. #1—"Moscow on the Hudson." #2—"Police Academy."

874. PALISADES PARK—PARK LANE— 944-1086. #1—Thru Apr. 12: "Blame It on Rio." Beg. Apr. 13: "Unfaithfully Yours." #2—Thru Apr. 12: "Against All Odds." Beg. Apr. 13: "The Right Stuff."

875. PARAMUS—BERGEN MALL— 845-4449. Thru Apr. 12: "This Is Spinal Tap." Beg. Apr. 13: "Iceman."

876. PARAMUS—CINEMA 35— 845-5070. "Hard to Hold."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1—"Romancing the Stone." #2—"Footloose." #3—"Terms of Endearment." #4—"Reuben, Reuben." #5—"Racing With the Moon." #6—"Where the Boys Are." #7—"Moscow on the Hudson." #8—"Greystoke: The Legend of Tarzan, Lord of the Apes."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—"Splash." #2—Thru Apr. 12: "House by the Cemetery." Beg. Apr. 13: "Swing Shift." #3—"Police Academy."

880. RAMSEY—CINEMA— 825-2090. "Where the Boys Are."

881. RAMSEY—INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK—RIALTO— 641-2115. "Up the Creek."

885. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru Apr. 12: "Against All Odds." #2—Thru Apr. 12: "The Right Stuff."

886. TEANECK—MOVIE CITY— 836-3334. #1—Thru Apr. 12: "Silkwood." #2—Thru Apr. 12: "Blame It on Rio." #3—Thru Apr. 12: "Against All Odds."

887. TENAFLY—BERGEN— 567-0004. Thru Apr. 12: "The Dresser."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. "Splash."

889. WESTWOOD—PASCACK— 664-3200. "Police Academy."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
R:	Restricted. Under 17 *requires* accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

AGAINST ALL ODDS—(2hrs. 5m., '84) A messy, purplish remake of the *film noir* classic, *Out of the Past,* which starred Kirk Douglas, Robert Mitchum, and Jane Greer as the treacherous bitch they both love. In this version, bony, sneering James Woods is a big-time bookie and nightclub owner, and sincere Jeff Bridges a pro-football player whom Woods has got his hooks into. The beautiful but wan Rachel Ward plays the *femme fatale* not as an evil girl but as a confused and wistful heiress with a habit of getting into trouble. The filmmakers merge the love triangle with elements lifted from Polanski's *Chinatown.* Once again, crooked real-estate speculators set a web of corruption that catches everyone. Very serious stuff—if only some of it were halfway plausible! Taylor Hackford's direction is taut but humorless, and though the movie has some of the flavor of the corrupt Los Angeles milieu, the incoherence of the whole project finally gets you down. Written by Eric Hughes. R. **38, 80, 99, 118, 410, 426, 549, 554, 638, 645, 655, 660, 666, 720, 747, 801, 848, 874, 885, 886**

ANTARCTICA—(1hr. 52m., '84) A Japanese expedition to the South Pole in 1958 struggles to reach a team of sled dogs that were left chained to an isolated base. English narration. With Kan Takakura, Tsunehiko Watase, Eiji Okada. Dir. Koreyoshi Kurahara. G. **45**

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. **42, 403, 416, 418, 512, 518, 533, 536, 561, 601, 615, 710, 735, 857, 864**

BIQUEFARRE—(1hr. 30m., '84) In French, Eng. subtitles. Director Georges Rouquier returns to the Aveyron region of France, the site of his 1946 film, *Farrebique,* and chronicles the lives and emotional conflicts of the second generation of the farming community depicted in the original film. **86**

BLAME IT ON RIO—(1hr. 40m., '84) An insult. This vacation comedy with sex, starring Michael Caine and Joseph Bologna, seems to have been conceived by a consortium of travel agents. Our heroes pose on the Rio beach with topless girls and fado singers; they dodge sinewy dancers kicking at one another's faces; they dine in beautiful gardens, brushing aside toucans and parrots. In between travelogue shots, Joe Bologna's daugther (Michelle Johnson), a fleshy junior-league temptress who can't keep her bathing suit on, seduces Michael Caine. Poor Caine resists for a while but finally succumbs, on all fours at the beach, staring up at Michelle's big bazooms. The filmmakers' point of view is that any middle-aged man would react the same way, which may be true but doesn't let the cads off the hook for what they've done to Miss Johnson. The seventeen-year-old ex-model, denied a single funny moment, has been turned into a baby slut—a male fantasy of an adoring, compliant girl. Written by Larry Gelbart and Charlie Peters. Dir. Stanley Donen. R. **32, 436, 530, 535, 542, 547, 548, 549, 555, 571, 609, 639, 644, 650, 660, 666, 724, 809, 819, 842, 874, 886**

BROADWAY DANNY ROSE—(1hr. 25m., '84) Woody Allen's new comedy is about a small-time Jewish entertainment figure, a loving theatrical manager who lavishes affection on his talentless clients, including Lou Canova (Nick Apollo Forte), a "has-been boy singer" unaccountably riding a nostalgia wave to success in his mid-forties. Danny goes to New Jersey to collect Lou's mistress, the tough-talking Tina (Mia Farrow), and the two of them wind up chased by the Mafia through the swamps of New Jersey and the jungles of Manhattan. This plotting feels a little second-hand, and the casting of gentle Mia Farrow as a Mafia gun moll is a stunt that only half works. The movie is at its best depicting the seedy world of bottom-drawer show-business, and here Woody Allen doesn't go far enough. Wringing laughter out of mediocrity, he keeps his distance. At the same time, his *shlump* routine conceals a good deal of self-regard. Little Danny wins over Tina with his musty wisdom ("Acceptance. Forgiveness. Love."), a dénouement that not even Damon Runyon, Broadway fabulist and designer of improbable matches, could have imagined. Black-and-white cinematography by Gordon Willis. PG. **16, 76, 442, 535, 542, 821**

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **90**

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. **16, 62, 76, 90, 213, 447, 534, 559, 828, 887**

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. PG. **44, 70, 403, 416, 418, 512, 518, 533, 536, 561, 601, 615, 710, 735, 857, 864**

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88, 537, 723, 821**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **5, 47, 416, 533**

FOOTLOOSE—(1hr. 46m., '84) "Schlockdance"? "Footflash"? It's another vacuous teen dance movie, featuring John Lithgow as the midwestern minister who bans rock music and dancing from his town and Kevin Bacon as the Chicago punk who rouses the town's kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good. Since no one attending a nationally advertised film called *Footloose* could actually be *against* dancing, the movie doesn't raise an issue that's real for the audience (or for the filmmakers either). Lithgrow is a fine actor, but the minister's anguish and soul-searching stop the movie cold. If there were more dancing, the stupid story might have simply slid by. But there isn't enough, and a lot of the dancing looks like gymnastics—Kevin Bacon races up and down between rows of farm machinery, hurdles over things, swings from ropes. The excitement is created by the cutting rather than the dancer's movements. Yet Bacon, in a cocky but likable Mr. Cool performance, seems charged by some dazzling rhythm playing in his head. With Dianne Wiest as the minister's shrewd wife, and Lori Singer as his daughter, a slinky hellcat with a mane of wild hair. Written by pop lyricist Dean Pitchford. Directed by Herbert Ross, who has retreated all the way from the daring of *Pennies From Heaven.* Music by Kenny Loggins and others. PG. **38, 118, 205, 223, 407, 408, 530, 531, 535, 541, 552, 567, 603, 613, 616, 651, 663, 664, 719, 727, 745, 775, 784, 791, 806, 822, 841, 862, 878**

FRIDAY THE 13TH—THE FINAL CHAPTER—(1hr. 31m., '84) Jason, the insane killer of *Friday the 13th,* returns for another violent rampage. With Kimberly Beck, Corey Feldman, Ted White. Dir. Joseph Zito. R. **33, 80, 97, 411, 423, 426, 541, 558, 573, 651, 714, 719, 727, 732, 775, 790, 801, 811, 841**

GOOD FIGHT, THE—(1hr. 38m., '83) Fascinating interviews with surviving members of the Abraham Lincoln Brigade, those idealistic Americans (many of them Communists) who went to Spain in 1937 to fight on the Republican side in the civil war. Interspersed with the interviews are the standard newsreels and still photos, all of it held together with narration (spoken by Studs Terkel). The movie is made in what one can only call the National Endowment style (like most documentaries on social subjects, *The Good Fight* was partially subsidized by the federal government). The subjects are all extraordinarily attractive —proud, resilient, witty. They could make anyone long for adventure and commitment, especially since they haven't aged, except in years. One wishes, however, that the interviews were more probing. The Soviet Union and the European Communists are much praised for supporting the Loyalist side, but what do these idealists feel about Stalin's decimation of the other (anarchist and Trotskyite) leftist parties in Spain? Dir. Noel Buckner, Mary Dore and Sam Sills. **2, 5**

GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES—(2hrs. 9m., '84) Imposing but stiff and uninvolving. Director Hugh Hudson, and his screenwriters Michael Austin and P.H. Vazak (a pseudonymn for Robert Towne), have taken what is essentially pulp-fantasy material and dramatized it with grim zoological-anthropological "authenticity." The young Lord and Lady Greystoke, shipwrecked off the coast of West Africa, build a tree house, have a baby, and die. The child is raised by apes, and immediately the movie is in trouble. Which ape is which? And how can we stay interested in their fights, in the beasts (played by actors inside Rick Baker's costumes) lurching around and thwacking the ground with their arms? Ian Holm, as the Belgian explorer D'Arnot, shows up, teaches the young man (whose name is John Clayton) how to speak English, and hauls him off to Scotland, where he falls into the arms of his grandfather, the Earl of Greystoke (Ralph Richardson). Richardson, the most generously humane actor of his day, warms the movie up a little. But Hudson lays on the upper-class pomp by the yard, and Clayton (Christopher Lambert), rather than acting amoral and sexually aggressive (as we would expect of a man raised in the jungle) turns out to be a better Edwardian than any of the fops raised in nurseries. The movie wants to celebrate Tarzan as a natural man without letting him be wild. It tames him. Cinematography by the great John Alcott. PG. **22, 32, 71, 104, 109, 114, 118, 201, 206, 211, 212, 234, 300, 401, 403, 407, 412, 418, 422, 512, 521, 529, 541, 551, 554, 567, 616, 622, 625, 628, 629, 634, 635, 658, 664, 701, 705, 710, 714, 716, 717, 730, 745, 746, 777, 780, 791, 793, 795, 800, 803, 807, 817, 819, 822, 858, 862, 878**

HARD TO HOLD—(1hr. 33m., '84) Rick Springfield makes his film debut as a rock superstar who falls in love with the one woman who refuses to be his fan. With Janet Eilber, Patti Hansen, Albert Salmi, Tracy Brooks Swope. Dir. Larry Peerce. PG. **24, 41, 70, 82, 92, 114, 118, 201, 206, 210, 212, 237, 306, 401, 407, 413, 420, 422, 427, 439, 511, 526, 536, 541, 558, 567, 573, 603, 616, 629, 632, 642, 650, 653, 668, 702, 710, 714, 717, 731, 733, 752, 755, 773, 781, 795, 800, 806, 822, 825, 852, 857, 860, 864, 866, 876**

ICEMAN—(1hr. 41m., '84) An anthropologist befriends a Neanderthal man who is discovered, frozen and still alive, in glacial ice. With Timothy Hutton, Lindsay Crouse, Jone Lone. Dir. Fred Schepisi. PG. **16, 30, 48, 78, 97, 109, 201, 210, 308, 403, 407, 418, 428, 512, 528, 533, 536, 571, 601, 634, 642, 649, 710, 732, 747, 819, 821, 857, 864, 875**

L'ARGENT—(1hr. 30m., '84) In French, Eng. subtitles. The life of a working-class Frenchman is set on a path toward destruction when he is handed a counterfeit 500-franc note. Dir. Robert Bresson. **86**

LE BAL—(1hr. 52m., '84) Inventive and original yet still tedious. Set entirely in a single Parisian ballroom, *Le Bal* (which was based on a successful theater-piece devised by Jean-Claude Penchenat), chronicles the way men and women have looked at each other, danced, fought, and parted for fifty years. The film shuns dialogue, using only music, dancing, and pantomime. On the surface, it's a history of popular dance styles and pop culture in general, but surely the director, Ettore Scola, and his writers (Ruggero Maccari, Furio Scarpelli, and Penchenat) intend a study of the ways capitalism has affected the relations of men and women. We see a small number of actors play multiple roles, dancing and flirting in the style of six different periods—the present, the Popular Front period (1935), the beginning of the war, the middle of the war, Liberation, the fifties, and then back to the present again. The trouble is, we are watching actors, not dancers, and the routines, though often funny, never work up any excitement as *dance.* What interests the filmmakers is what the dancing, the clothes, and the styles of behavior reveal about our society. By the end of the movie, you may feel you're going to have to take a quiz on what you've seen. **62**

LES COMPÈRES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. **56**

★ **LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. **6**

MOSCOW ON THE HUDSON—(1hr. 57m., '84) Reviewed in this issue. R. **14, 24, 31, 72, 92, 113, 114, 118, 205, 210, 223, 235, 236, 303, 402, 411, 414, 419, 426, 448, 500, 518, 529, 531, 541, 550, 559, 567, 602, 617, 632, 640, 649, 658, 663, 664, 708, 709, 711, 713, 719, 745, 774, 792, 793, 795, 807, 810, 818, 827, 854, 863, 868, 873, 878**

MUSICAL PASSAGE—(1hr. 13m., '84) A documentary about Lazar Gosman and his Soviet Émigré Orchestra, examining the musicians' lives in the U.S.S.R., their problems with emigration and their new lives in the United States. Dir. Jim Brown. **50**

MY BEST FRIEND'S GIRL—(1hr. 39m., '84) In French, Eng. subtitles. In Bertrand Blier's new sex comedy, a handsome ski *boutiquier* (Thierry Lhermitte) takes up with a tramp (Isabelle Huppert) passing through an alpine resort. She moves in, making herself at home quickly, and then, avid for affection and eager to keep everybody happy, seduces her lover's best friend (Coluche), a morose, shapeless man who looks as if he were always suffering from the sniffles. But the two men are unshakable friends (the typical Blier pattern), and each is determined not to hurt the feelings of the other. With his usual charm and perversity, Blier works every permutation of love, jealousy, and self-sacrifice among these three, but the movie goes on and on, and despite the aura of high sophistication, it begins, after a while, to resemble the conventionally "debonair" sex comedies of yesteryear. The ubiquitous Huppert, the amoral girl who means to hurt no one, gives her most brazenly sexy performance yet. **55**

POLICE ACADEMY—(1hr. 41m., '84) A police academy endures the antics of a motley group of misfits when forced to follow an open admissions policy. With Steve Guttenberg, Kim Cattrall, Bubba Smith, George Gaynes. Dir. Hugh Wilson. R. **21, 37, 48, 83, 92, 100, 109, 111, 118, 201, 206, 210, 225, 237, 305, 307, 401, 402, 412, 420, 428, 439, 512, 519, 523, 540, 557, 561, 567, 573, 606, 616, 625, 628, 633, 642, 650, 653, 708, 710, 711, 715, 716, 719, 732, 747, 777, 779, 783, 784, 792, 793, 800, 803, 806, 811, 830, 851, 867, 873, 879, 889**

PRIVATES ON PARADE—(1hr. 35m., '84). A black comedy about a "Song and Dance Unit" in the British armed forces, touring Southeast Asia during World War II. With John Cleese, Denis Quilley, Michael Elphick, Nicola Pagett, Bruce Payne. Dir. Michael Blakemore. R. **62**

★ **RACING WITH THE MOON**—(1hr. 48m., '84) An extremely tender teenage love story set in a small California town in 1942, a time when a boy could roam for hours across empty fields or take his girl skinny-dipping without fear of discovery. The hero, Henry "Hopper" Nash (Sean Penn), a quiet, unformed seventeen-year-old with a hidden volatile streak, and his sleepy-eyed, loutish pal, Nicky (Nicolas Cage), are eager to get involved with girls before enlisting in the marines. Hopper falls in love with a serious girl (Elizabeth McGovern) in skirt and saddle shoes, whom he mistakenly thinks is rich; Nicky gets his Betty Grable-type girlfriend pregnant. The moods aren't strong enough, and the picture, as a whole, is too simple and undramatic, but it's charming nonetheless. The director, Richard Benjamin, lets the performances breathe, and while you're watching the actors the naïveté of the script doesn't bother you. Written by Steven Kloves, a 23-year-old U.C.L.A. dropout. Shot in Mendocino, California. PG. **23, 60, 85, 531, 567, 774, 782, 796, 878**

REUBEN, REUBEN—(1hr. 40m., '83) Tom Conti brings his soft, pleasing droopy-eyed melancholy to the role of a disintegrating Brendan Behan/Dylan Thomas poet in this Robert Ellis Miller adaptation of the Peter De Vries novel. The movie is a little condescending to the sex-starved middle-aged American ladies who throw themselves on the poet, a little too complacently literary, and, all in all, a bit moth-eaten, but Conti makes the most of his ironic and self-lacerating sallies, and a tall, strong beautiful young blonde, Kelly McGillis, makes an enchanting debut as the poet's last love. R. **32, 46, 97, 225, 407, 528, 541, 566, 604, 617, 708, 732, 754, 830, 878**

REVOLT OF JOB, THE—(1hr. 38m., '84) In Hungarian, Eng. subtitles. In a small Hungarian village during World War II, an aging, childless Jewish couple adopt a seven-year-old Christian boy. With Ferenc Zenthe, Hedi Temessy, Gabor Feher. Dir. Imre Gyongyossy and Barna Kabay. **73**

★ **RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. PG. **11, 236, 523, 547, 548, 549, 555, 609, 612, 660, 840, 842, 874, 885**

ROMANCING THE STONE—(1hr. 50m., '84) High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. Kathleen Turner, who gets better and better, is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). The role is a new version of Katharine Hepburn's performance in *The African Queen* (and Douglas is no Bogart), but she's good at it, rolling her eyes in suspicion (mixed with avidity), and then giving herself over to enjoyment of her new violent life. Diane Thomas wrote the ramshackle screenplay, which is just an excuse for chases and thrills and crocodiles chomping on peoples' hands; and Robert Zemeckis, who has the energy, and also the finesse, of a demolition-derby expert, directed for crude excitement. The movie is borderline offensive in the way it depicts every Third World person as either a moron or sadist. R. **24, 32, 54, 100, 203, 234, 306, 407, 413, 519, 562, 566, 602, 625, 648, 662, 719, 728, 730, 748, 773, 778, 781, 795, 827, 878**

SEEING RED—(1hr. 40m., '84) Sketchy but entertaining history of the American Communist Party from the twenties to the present. The interviews with Party members, some of them dropouts, some still active, present a remarkably attractive group of people, including Bill Bailey, a maritime organizer and longshoreman with a colorful, undisciplined tongue; the black college teacher Howard "Stretch" Johnson, who learned about class distinctions by dancing in the old Cotton Club, and Dorothy Healey, who once was, by her own admission, "a little Stalin." The filmmakers, Julia Reichert (who conducts the interviews) and her husband James Klein, appear eager to say, "This is what American Communists were like—not creeps or spies or ideologues but salt-of-the-earth working people with a strong moral sense." In some of the movie's most interesting passages, Reichert asks her subjects how they felt at the time of Khrushchev's 1956 speech denouncing Stalin's crimes. They felt like hell, they all say, and many quit the party. But what about *earlier?* some of us may want to ask. The Hitler-Stalin pact? The betrayal of the Polish partisans and Home Army by the Soviets in 1944? Did any of the seemingly exemplary people in this movie take part in the Communists' routinely vicious denunciations of socialists and other leftists and liberals? No one asks. **93**

★ **SILKWOOD**—(2hrs. 9m., '83) Delicate, beautifully acted, and finally terrifying. Screenwriters Nora Ephron and Alice Arlen and director Mike Nichols have reconstructed the final days of Karen Silkwood, the nuclear-fuel plant worker who died in mysterious circumstances while trying to expose hazardous conditions at the Kerr-McGee installation in Oklahoma in 1974. The filmmakers create a whole way of life, they don't illustrate a thesis or engage in political grandstanding. Karen (Meryl Streep), a selfish, ornery, rather sluttish woman, lives in a small house with her boyfriend, Drew (Kurt Russell), and her friend Dolly (Cher), all of them plant workers. Karen's home life, which seems casual—almost a digression—turns out to be part of the disaster that envelops her. At the plant, she is aroused to the dangers of radiation only when exposed herself. She becomes an avenger and a spy, trying to find evidence of willful negligence, and winds up detested by her fellow-workers, who are afraid they will lose their jobs. In this real-life horror movie, there are no creaking doors to distance us from the material, and we respond all the way. In her final moments, Streep conveys the anguish of complete isolation. R. **16, 97, 416, 442, 886**

★ **SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Daryl

Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. **20, 30, 58, 78, 92, 97, 100, 105, 109, 118, 201, 212, 213, 234, 303, 403, 411, 420, 422, 428, 512, 517, 526, 529, 536, 541, 567, 616, 621, 625, 632, 635, 637, 643, 648, 700, 702, 708, 714, 717, 721, 744, 777, 779, 790, 798, 807, 813, 825, 841, 849, 866, 879, 888**

STONE BOY, THE—(1hr. 33m., '84) A young boy's tragic accident brings emotional turmoil to his family, prosperous farmers in the Midwest. With Robert Duvall, Glenn Close, Frederic Forrest, Wilford Brimley, Jason Presson. Dir. Chris Cain. PG. **61**

SUBURBIA—(1hr. 39m., '84) A group of outcasts, aged eight to eighteen, who live as a post-apocalyptic family in a condemned suburban tract house, spend their nights slam dancing in punk rock clubs and raiding split-level homes for food. Dir. Penelope Spheeris. R. **6**

SUGAR CANE ALLEY—(1hr. 43m., '84) In French, Eng. subtitles. On the Caribbean island of Martinique in 1931, an eleven-year-old boy and his grandmother move to the capital city so he can attend high school on a scholarship. With Garry Cadenat, Darling Legitimus, Douta Seck. Dir. Euzhan Palcy. **86**

SWING SHIFT—(1hr. 52m., '84) When a sailor leaves home to fight in World War II, his wife becomes an assembly line worker and falls in love with an aspiring musician who supervises a warplane factory crew. With Goldie Hawn, Kurt Russell, Christine Lahti, Fred Ward, Ed Harris. Dir. Jonathan Demme. PG. **9, 37, 70, 561, 567, 774, 782, 795, 879**

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **38, 60, 205, 211, 304, 423, 438, 443, 447, 450, 511, 519, 552, 554, 567, 570, 603, 616, 626, 640, 658, 721, 732, 751, 789, 807, 854, 867, 878**

THAT SINKING FEELING—(1hr. 22m., '79) The rainy blues in Glasgow; red-faced, chinless teenagers sitting around grousing; a mad scheme to make it rich by stealing a load of steel sinks—Bill Forsyth's first film is whimsical and sweet, without much evidence of the genius that would later flower in *Local Hero*. PG. **86**

★**THIS IS SPINAL TAP**—(1hr. 22m., '84) Hilarious mock-documentary, in the style of Martin Scorsese's *The Last Waltz*, about the American tour of a stupefyingly bad imaginary rock band. Four of the most banal poseurs ever to come out of England, Spinal Tap has milked every fashion of the last twenty years without once achieving authenticity or skill. This movie, wickedly funny about the clichés of rock, has been shot in a jerky, rush-into-close-up documentary style that is itself a marvelous send-up of pseudo-authenticity. Directed by Rob Reiner, who appears, tugging his beard, as a Scorsese-type interviewer; written and performed by Christopher Guest, Michael McKean, and Harry Shearer, as well as Reiner. R. **14, 32, 72, 93, 531, 567, 756, 807, 875**

TURUMBA—(1hr. 35m., '81) In Tagalog, Eng. subtitles. A German importer's interest in crafts produced by a family in a Philippine village leads to a comical adventure in mass production. Dir. Kidlat Tahimik. **2**

UP THE CREEK—(1hr. 39m., '84) A comedy about four college students who attempt to win a whitewater raft race and bring some glory to their school. With Tim Matheson, Don Monahan, Sandy Helberg, Stephen Furst, Blaine Novack. Dir. Robert Butler. R. **33, 80, 97, 103, 104, 118, 202, 203, 210, 237, 307, 407, 408, 410, 413, 422, 426, 448, 450, 500, 531, 533, 545, 550, 554, 567, 570, 573, 606, 616, 651, 663, 700, 713, 722, 727, 733, 735, 745, 746, 775, 782, 801, 806, 821, 830, 846, 858, 861, 862, 882**

WHERE THE BOYS ARE—(1hr. 37m., '84) A remake of the 1960 teens-on-the-beach cult classic with George Hamilton and Connie Francis; in this version, four college girls journey to Fort Lauderdale on their spring break seeking fun and romance in the sun. With Lisa Hartman, Russell Todd, Lorna Luft, Wendy Schaal, Howard McGillan, Lynn-Holly Johnson, Christopher McDonald. Dir. Hy Averback. R. **30, 58, 83, 105, 109, 118, 202, 206, 225, 300, 305, 401, 403, 412, 414, 420, 422, 424, 428, 501, 523, 531, 533, 541, 561, 566, 616, 621, 625, 627, 632, 635, 640, 643, 648, 700, 702, 705, 714, 717, 722, 731, 745, 758, 774, 785, 791, 807, 825, 827, 846, 857, 862, 878, 880**

Revivals

ATOMIC CAFE, THE—(1hr. 27m., '82) A maliciously entertaining collage of early U.S.-government and "educational" propaganda about nuclear war that does little but make us grin at our own helplessness, and we need more. The filmmakers—Pierce Rafferty, Kevin Rafferty, Joan Loader—mix real documentary and staged documentary, cartoons and live-action footage in such a way that often we don't know what we're looking at or listening to. After a while, the deadpan gruesomeness begins to pall, and one longs for some signs of rational activity—on the filmmakers' part at least. **39**

AWFUL TRUTH, THE—(1hr. 30m., '37) A smart, sophisticated screwball comedy—one of the best. With Irene Dunne, Cary Grant and Ralph Bellamy. Dir. Leo McCarey. **10, 89**

BAND OF OUTSIDERS—(1hr. 35m., '66) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sammy Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. **2**

BEDAZZLED—(1hr. 47m., '67) An imaginative, colorful, and very funny Faust comedy set, on the wide screen, in modern-day London. Dudley Moore, in top form, is a hapless greasy-spoon counterman who sells his soul to Peter Cook's wry, elegant devil. Almost everything clicks—even Raquel Welch, in a small part as one of the seven deadly sins (guess which). Dir. Stanley Donen. **10**

BLONDE VENUS—(1hr. 20m., '32) Marlene Dietrich, desperate for money to cure her sick child, becomes a nightclub singer and covers herself with sequins and shame. A sultry, perverse Josef von Sternberg film, with Dietrich at her most Sphinx-like, especially in the monumentally bizarre "Hot Voodoo" number. **89**

BREAKFAST AT TIFFANY'S—(2hrs., '61) Audrey Hepburn is wonderful in this adaptation of Truman Capote's novel about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. **39**

FROM HERE TO ETERNITY—(2hrs., '53) Brilliant, gripping Oscar-winning drama of life in the Army barracks in Honolulu, pre-Pearl Harbor. Best scene: Burt and Deb go to the beach. With Burt Lancaster, Montgomery Clift, Deborah Kerr and Frank Sinatra. Dir. Fred Zinnemann. **39**

LAST PICTURE SHOW, THE—(1hr. 58m., '71) A stunningly crafted drama of sexual strivings and growing up in a stifling, lackluster Texas town in the early fifties, with astonishing acting and direction, and realistic atmosphere. With Timothy Bottoms, Cloris Leachman, Cybill Shepherd, Ellen Burstyn and Ben Johnson. Dir. Peter Bogdanovich. **7**

MAN WHO KNEW TOO MUCH (1956), THE—(2hrs.) Alfred Hitchcock's American remake of his own 1934 British film, an espionage thriller about a family innocently caught up in an assassination plot climaxing at a concert at London's Royal Albert Hall. With James Stewart, Doris Day, Daniel Gelin. PG. **16, 57, 88**

NOTORIOUS—(1hr. 41m., '46) Cary Grant, a cynical government agent, recruits Ingrid Bergman to do undercover work in Rio and falls in love with her. So does a Nazi sympathizer (Claude Rains), who wants her for his wife. His mother wants her dead. Hitchcock's most sensual film—Bergman, who can be rather sluggish, lights up in her scenes with Grant, and in one scene joins him for one of the longest kisses in movie history. **89**

PHILADELPHIA STORY, THE—(1hr. 51m., '40) Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we should all have such problems). This urbane comedy revived Hepburn's career—seeing it, you wonder how she could ever have been labeled "box-office poison" before then. Stewart won an Oscar for his portrayal of a mild-mannered young reporter. Dir. George Cukor. **89**

RASHOMON—(1hr. 30m., '51) In Japanese, Eng. subtitles. A pinnacle of Japanese filmmaking and the first film to bring awareness of that country's cinema to America, about a violent crime as seen through the eyes of various witnesses. With Toshiro Mifune and Bachiko Kyo. Dir. Akira Kurosawa. **95**

RETURN OF THE SECAUCUS 7—(1hr. 46m., '80) At a rented summer house in New England, Mike (Bruce MacDonald) and Katie (Maggie Renzie), Boston schoolteachers, invite their friends for the weekend. All are about 30 and veterans of the anti-war movement. The "action" consists of Sitting Around and its many variants—cooking, charades, skinny-dipping, boozing, casual sex, discussion of careers, agonizing over personal identity, etc. Writer-director John Sayles has faithfully captured the self-conscious tone of this generation. **95**

RULING CLASS, THE—(2hrs. 34m., '72) An engaging Absurdist play by Peter Barnes, competently directed (with Barnes's adaptation) by Peter Medak, and starring a frenetically sanguine Peter O'Toole as a spaced-out baronet with a semi-Christ, semi-Jack the Ripper complex. **2**

SHAMPOO—(1hr. 50m., '75) Probably the most successful American satire of the seventies. A straight Beverly Hills hairdresser (Warren Beatty) races from bed to bed, servicing the city's wealthy women, who depend on his ministering hands for their morale. He's a saint, a buffoon, and finally a loser—everyone is moving up the social ladder but him. With Goldie Hawn, Julie Christie and Jack Warden. Dir. Hal Ashby. **7**

SUDDENLY, LAST SUMMER—(2hrs., '59) Gore Vidal's orchidaceous rewrite of a Tennessee Williams play that was already a bit florid. It's about homosexuality, cannibalism, and frontal lobotomy. Montogomery Clift is wooden as a psychoanalyst but Elizabeth Taylor is so beautiful it doesn't matter that she isn't very good. Katherine Hepburn is the tremulous villain. Dir. Joseph L. Mankiewicz. **39**

SYLVIA SCARLETT—(1hr. 34m., '36) An insane story about a fugitive from British justice and his daughter. With Katharine Hepburn (masquerading as a boy), Cary Grant, and Brian Aherne. Dir. George Cukor. **89**

TEN COMMANDMENTS, THE—(3hrs. 40m., '56) Yul Brynner, as Ramses, having lost his entire army in the Red Sea, returns to the palace, sits down on the throne, and is greeted by Anne Baxter, as Nefertiti, with the remark, "You're not a god—you're not even a *man!*" Has there ever been a more entertainingly ludicrous big spectacle than this one? With Charlton Heston, Debra Paget, Edward G. Robinson, etc., etc. Directed by Cecil B. DeMille with thumping vulgarity. **35**

TROUBLE WITH HARRY, THE—(1hr. 39m., '55) Alfred Hitchcock's black comedy about the difficulties posed by the corpse of a murdered man on neighbors in a small town. With Edmund Gwenn, John Forsythe, and Shirley MacLaine in her film debut. PG. **57, 88**

WHO'S AFRAID OF VIRGINIA WOOLF?—(2hrs. 11m., '66) Richard Burton and Elizabeth Taylor invite George Segal and blobby Sandy Dennis over to show them what is wrong with life in general and academics in particular. A talky, strident film, this was hailed at the time as audacious and ruthlessly honest, which is another way of saying it's dated. Dir. Mike Nichols. **96**

ZABRISKIE POINT—(1hr. 52m., '70). A weird Michelangelo Antonioni film about America as a powder keg of moral decay and false values. A frustrated young rebel flees into the desert and there encounters his female counterpart. One wonders what it is all about. With Mark Frechette, Daria Halprin and Rod Taylor. **7**

THEATER

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Broadway

Previews and Openings

Monday, April 9

THE GOLDEN AGE—Irene Worth, Stockard Channing, and Jeff Daniels in A. R. Gurney, Jr.'s play suggested by a Henry James story and set in contemporary Manhattan's upper East Side, concerning the allures and dangers of nostalgia; directed by John Tillinger. Tues.-Sat. at 8, $25-$27.50; Wed. & Sat. at 2, Sun. at 3, $22-$24. Previews now prior to a 4/12 opening. **Jack Lawrence,** 359 W. 48th (307-5452). 2 hrs. All major credit cards.

A MOON FOR THE MISBEGOTTEN—Revival of Eugene O'Neill's play, starring Kate Nelligan, Ian Bannen, and Jerome Kilty. Mon.-Fri. at 8, $22.50-$32.50; Sat. at 8, $25-$35 (there are no matinees). Previews start 4/9 prior to a 4/19 opening. **Cort,** 48th St. betw. Bdway & 6th (239-6200). 2 hrs., 45 mins. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. Previews now prior to a 4/23 opening. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

Tuesday, April 10

BEETHOVEN'S TENTH—By and with Peter Ustinov, and with George Rose, Mary Jay, Adam Redfield, Gina Friedlander, Gwyllum Evans; directed by Robert Chetwyn. Ustinov stars as the curmudgeonly composer who appears in the London home of a stuffy music critic, his wife, and son, to settle a family dispute. Tues.-Thurs. at 8, Wed., Sat. & Sun. at 2, $25-$35; Fri. & Sat. at 8, $27.50-$37.50. Previews start 4/10 prior to a 4/22 opening. **Nederlander,** 208 W. 41st (921-8000). 2 hrs., 10 mins. All major credit cards.

Now Playing

AWAKE AND SING—A revival of the 1935 Clifford Odets play about Jewish-American family life in New York; with Nancy Marchand, Harry Hamlin, Michael Lombard, Paul Sparer and Thomas Waites; directed by Theodore Mann. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. All tickets are $27, except for $30 on Sat. night. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 15 mins. All major credit cards.

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Marilyn Chris, Peter Michael Goetz, J. Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. Sung in English Mon.-Wed. & Wed. mat.; in French Thurs.-Sat. & Sat. mat. **Vivian Beaumont,** Lincoln Center, 65th & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich in a revival of the Arthur Miller play; directed by Michael Rudman. With Louis Zorich, Stephen Lang, David Chandler, John Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Patricia Fay, and David Huddleston. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50; closes 6/10. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 min. Credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Robert Prosky, Lane Smith, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

THE HUMAN COMEDY—Musical based on the book and film by William Saroyan, with music by Galt MacDermot, book by William Daumaresq; soundly directed by Wilford Leach. Play is inventively orchestrated by MacDermot, and handsomely played by a dozen knowing musicians. And there's very nice work from Rex Smith, Mary Elizabeth Mastrantonio, Don Kehr, Gordon Connell, and Bonnie Koloc. Tues.-Sat. at 8, $25-$35; Sat. at 2, Sun. at 3; $20-$30; Wed. at 2, $15-$25. **Royale,** 242 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards.

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. From 4/15: Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, Leonid Kozlov, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards. ●

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baranski, Kenneth Welsh, Yeardley Smith, Peter Gallagher, and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. (4/9 perf. is canceled. Ticket holders: reschedule or obtain a refund.) **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A. J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $23-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Philip Astor and Raymond Baker. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A...MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary Gordon Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

AND A NIGHTINGALE SANG—C. P. Taylor's intensely likable comedy concerning a petit-bourgeois family in the north of England during WW II; directed by Terry Kinney. One of the better buys in our inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble. And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

DANCING IN THE END ZONE—Bill C. Davis's play, starring Elaine Stritch and Tony Musante, tells of a struggle for power on a university campus which erupts when a woman is hired to tutor a football star; directed by Jose Ferrer. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7:30; $20-$25. **Promenade,** 2162 Bdway (580-1313) at 76th.

DESIRE UNDER THE ELMS—Lee Richardson and Kathy Whitton Baker in a revival of Eugene O'Neill's play about the conflict of father and son over possession of land and a woman; directed by Terry Schreiber. Tues.-Sat. at 8; mats. Wed., Sat., & Sun. at 2; $18-$25. **Stage One,** 333 W. 23rd (242-7800).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FEN—Return of Caryl Churchill's play about the people who live and work in the fens of East Anglia, their dreams, ghosts, unions, jokes, ambitions; now being presented with an American cast. With Pamela Reed, Concetta Tomei, Ellen Parker, Robin Bartlett, Linda Griffiths, and David Straithairn. Tues.-Fri. at 8, Sat. & Sun. at 3 & 8; $15-$18; thru 4/22. **Public/Newman,** 425 Lafayette St. (598-7150).

THE FLIGHT OF THE EARLS—Christopher Humble's play concerning the friction within a family caught up in the struggles of Northern Ireland in 1971; with Christine Estabrook, Timothy Landfield, Carol Teitel, Guy Paul, Kenneth Meseroll, Peggy Schoditsch, and Reed Birney; directed by Allen Belknap. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12.50. **Westside Arts,** downstairs, 407 W. 43rd (541-8394).

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Will Patton and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

HOLY JUNKIE—John Quinn's play deals with the emotional experiences of drug addicts; directed by James Jennings; featuring James Nixon, Jane Culley, and Michael Halata. From 4/12; $15-$18. **Amer. Theater of Actors,** 314 W. 54th (581-3044).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Barbara Barrie, Peg Murray, Jerry Lanning, Tom Robbins, Cristine Rose, and Chip Zien. **Playwrights Horizons,** 416 W. 42nd (279-4200).

LITKO/SHOEHORN—David Mamet's *Litko,* with Laurence Conroy in the title role; and Mark Weston's comedy, *Shoehorn,* about a day in the life of a regional shoe executive. Wed.-Sat. at 8, Sun. at 3 & 7; $8; thru 4/22. **Hartley House,** 413 W. 46th (289-2168).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

LOVE LETTERS ON BLUE PAPER—Arnold Wesker's play about an elderly trade union leader and his wife, sharing their final days together; directed by Kenneth Frankel; with Christopher Curry, Pauline Flanigan, Jeffrey Jones, and Josef Sommer. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10, $12; thru 4/22. **Hudson Guild,** 441 W. 26th (760-9810).

LOVE—Based on Murray Schisgal's 1964 comedy called *Luv.* This time, it's a musical by Howard Marren, Jeffrey Sweet, and Susan Birkhead; directed by Walton Jones. With Judy Kaye, Stephen Vinovich, and Nathan Lane; and the action takes place on a bridge overlooking Manhattan. Tues.-Sat. at 8; Wed. & Sat. at 2, Sun. at 3; $22-$27.50. **Audrey Wood,** 359 W. 48th (307-5452).

MELODY OF MANHATTAN—Musical covering music and dance styles from the 20s to the 80s, by Ronnie Britton; Tues.-Thurs. at 8:30, Fri. & Sat. at 7:30 & 10:30; $15-$18. **Perry St. Theater,** 31 Perry St. (255-9186).

THE ME NOBODY KNOWS—A musical about ghetto children, taken from the writings of NYC school children, with music by Gary William Friedman, lyrics by Will Holt; directed by Robert Livingston. Thru 4/15. **South Street,** 424 W. 42nd (279-4200).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

ON APPROVAL—Frederick Lonsdale's comedy concerning two women who decide to have a trial marriage with their fiances at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25. **Stage Two,** 307 W. 26th (242-7800).

ORWELL THAT ENDS WELL—Second City comedy revue, directed by Bernard Sahlins and Ed Greenberg, with music by Fred Kaz. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Village Gate,** Bleecker & Thompson (475-5120).

PACIFIC OVERTURES—Revival of the 1976 Stephen Sondheim Kabuki-style musical with a mostly Oriental 19-member cast portraying a total of 135 characters, with an orchestra, and two authentic Japanese musicians onstage during the show; directed by Fran Soeder. Fri. & Sun. at 8, Sat. & Sun. at 3; $8; thru 4/14. **York Theater,** 2 E. 90th (534-5366).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Joanne Camp, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

THE PATRICK PEARSE MOTEL—Hugh (*Da*) Leonard's Irish sex farce about two businessmen opening a chain of motels, and one of their unfaithful wives; directed by Robert Bridges. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8; thru 4/29. **Riverwest Theater,** 155 Bank St. (243-0259).

PRESQUE ISLE—Joyce Carol Oates's play takes place in a summer cottage on the Maine seacoast and explores a mother-daughter relationship; directed by Sallie Brophy. Thurs.-Sat. at 8, Mon. at 8; Sat. & Sun. also at 3; thru 4/16; $10. **Theater of the Open Eye,** 316 E. 88th (534-6909).

ROCKABY—Billie Whitelaw stars in three one-act plays by Samuel Beckett: *Rockaby, Footfalls,* and *Enough;* directed by Alan Schneider. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $18-$20; thru 4/22. **Samuel Beckett Theater,** 412 W. 42nd (594-2826).

SPOOKHOUSE—Harvey Fierstein's new play, starring Anne Meara, described as "a dark comedy about a family in Brooklyn," takes place in an apartment above a Coney Island spookhouse; directed by Eric Concklin. With Michael Sacks, Mark Gordon, Dawn Kreizer, and Ron Meier. Tues.-Sat. at 8, mat. Sat. at 2, Sun. at 3 & 7:30. All seats are $19.50, exc. Fri. & Sat.—$22. **Playhouse 91,** 316 E. 91st (831-2000).

TERRA NOVA—Robert Foxworth stars in Ted Tally's play about Capt. Scott's disastrous expedition to the South Pole; directed by Gerald Gutierrez. With Christine Haily and Daniel Gerroll. A Playwrights Horizons production. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $15-$18; 4/18-5/13. **American Place Theater,** 111 W. 46th (247-0393).

TO GILLIAN ON HER 37TH BIRTHDAY—Michael Brady's play comes from off-off Broadway to off-Broadway, with most of the original cast (Sarah Jessica Parker, Jean DeBaer, Richmond Hoxie, Cheryl McFadden & David Rasche); directed by Pamela Berlin. $14-$20. **Circle-in-the-Square,** 159 Bleecker (254-6330).

TRUE WEST—Daniel Stern and Tim Matheson co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

THE VAMPIRES—Harry Kondoleon's comedy about a family that bites; with Anne Twomey, John Vickery,

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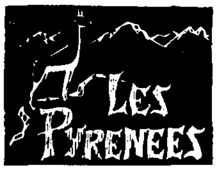

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WOZA ALBERT—A South African comedy by and with Percy Mtwa, Mbongeni Ngema; directed by Barney Simon. Story deals with the Second Coming of Christ in South Africa. Tues.-Fri. at 8, Sat. at 7 & 10, & Sun. at 3 & 7; $18-$22. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

Theater Companies

AMERICAN JEWISH THEATRE—*Andorra,* by Max Frisch, set in a mythical kingdom, dwells on a youth who is ridiculed because he is mistaken for a Jew.; directed by Marty Fried. Thurs. & Sat. at 8, Sun. at 2 & 7; $11; 4/21-6/17. **Studio Theater,** 1395 Lexington Ave. (427-4410).

AMERICAN SHAKESPEARE REP—*Othello,* 4/20, 22, 28, 5/4, 10, 13, 19. Marlowe's *Faustus,* 4/19, 21, 27, 5/6, 12, 17, 18. Sheridan's *The Rivals,* 4/26, 29, 5/3, 5, 11, 20. Thurs.-Sat. at 8, Sun. at 3; $7.50. 341 W. 45th (307-5888).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—John Bishop's *The Harvesting* concerns a detective's investigation of an estranged family in an attempt to find the solution to a murder. With Paul Butler, Edward Seamon, and Jimmie Ray Weeks. Thru 4/29. **Circle Rep,** 99 Seventh Ave. So. (924-7100).

CITY THEATRE FESTIVAL—*The Merry Wives of Windsor,* set in Westchester, 1984, wherein Falstaff pursues two upper-middle-class American wives. Thurs. - Sat. at 8, Sun. at 7:30; $6; thru 4/29. **New Theater,** 62 E. 4th St. (477-4120).

EQUITY LIBRARY THEATER—Eugene O'Neill's *A Touch of the Poet,* drama of a proud Irishman trapped in his dreams of past glory. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 4/12-29. **Theater,** 310 Riverside Dr. at 103rd (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Revue, political satire, and improvisation. Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

JEAN COCTEAU REPERTORY—George Farquhar's *The Beaux' Stratagem,* about two city rogues who barnstorm the country in search of wealth and women; thru 5/20. Robert Lowell's *The Oresteia of Aeschylus;* Ben Jonson's *Epicoene,* or *The Silent Woman* (circa 1600), rotates with the above thru 4/20. Tickets are $8.50. Call theater for specifics. **Jean Cocteau,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Donald Wollner's *Escape From Riverdale,* comedy about growing up in a small community; directed by Lynn Polan. Tues.-Thurs. at 8; Sat. at 8, Sun. at 2 & 7; $11-$14. **Theater,** 344 E. 14th (279-4200).

LA MAMA E.T.C.—*Malcolm's Time,* a collaboratively developed theater piece about Malcolm X; directed by David Willinger. Wed.-Sun. at 9; $8; thru 4/22. Andre De Shields and his *Haarlem Nocturne B.Y.O.B.* plays Fri. & Sat. at 11 p.m.; $8. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Romulus Linney's *Laughing Stock,* three short plays about Southern life; directed by Ed Howard. With Frances Sternhagen, Jane Connell, and Leon Russom. Wed.-Sat. at 8, Sun. at 3; thru 5/6; $8. **Lion Theater,** 422 W. 42nd (279-4200).

MANHATTAN THEATRE CLUB—**Upstage:** Ellen Burstyn James Greene in Israel Horovitz's *Park Your Car in Harvard Yard.* Tues.-Sun. at 7:30, Sat. & Sun. at 3; $16-$20; thru 4/15. **Downstage:** Harold Pinter's *Other Places,* three one-acters: *A Kind of Alaska, Victoria Station,* and *One for the Road;* directed by Alan Schneider. With Kevin Conway, Henderson Forsythe, David George, Caroline Langerfelt, Greg Martyn, and Dianne Wiest. Tues.-Sun. at 8, mats. Sat. & Sun. at 2:30; $22 & $24; thru 5/20. **MTC,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* and Clifford Odets's *Paradise Lost;* both directed by John Strasberg, alternate with *Rain,* by John Colton and Clemence Randolph. The company features Geraldine Page, Mason Adams, Maxwell Caufield, Madeleine Sherwood, Sabra Jones, David Crier, and Juliet Mills. Phone for schedule. **Theater at St. Peter's,** Lexington at 54th (944-9300).

OPEN SPACE THEATER—Donna Spector's *Another Paradise* is about Appalachian women at the turn of the century; directed by Nancy Gabor; Wed.-Sat. at 8:30, Sun. at 3:30; $8; thru 4/22 (**Terrace Theater**). Hugh Leonard's *All the Nice People* concerns a young woman returning to her family and home town after eight years in London; directed by Alex Dmitriev; with Cara Duff-MacCormick and James Harper. Wed.-Sat. at 8, Sun. at 3; 4/9-5/6; $8. **TOMI Park Royal Theater,** 23 W. 73rd (929-3567).

PAN ASIAN REP—Ruth Wolff's *Empress of China,* set in the Forbidden City, centering around the complex character of the Empress Dowagner (c. 1900); directed by Tisa Chang; with Tina Chen, Ernest Abuba, Alvin Lum. Wed. & Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10-$12; 4/24-5/20. **Actors Outlet,** 120 W. 28th St., 2nd floor (255-7293).

REPERTORIO ESPANOL—Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; thru April. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REP—Phyllis Craig's *Who Killed George Athens?* Wed. & Thurs. at 8; *Mystery Weekend,* Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

SOHO REP—*Mandrake,* with music by Anthony Bowles, book and lyrics by Michael Alfreds, is based on Machiavelli's classic, a biting attack on greedy lawyers, pompous doctors, and hypocritical churchman. Thurs. & Fri. at 8, Sat. at 6 & 9:30, Sun. at 4; $8; 4/13-5/6. **Rep,** 19 Mercer St. (925-2588).

THE 13TH STREET THEATER—Edward Portnoy's *In the Waiting Place,* directed by Keith Greer, is about abandoned children, awaiting adoption; Tues. & Wed. at 7:30, Sat. at 5. Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

WPA THEATER—Jeffrey Haddow's *Thin Ice,* a story of love and friendship; directed by Dann Florek. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $10; thru 4/15. **Theater,** 138 Fifth Ave. (206-0523).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ARMS AND THE MAN—GBS's play, directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; $6; thru 6/3. **West Side Rep.,** 252 W. 81st (666-3521).

BACK HOME—Three new plays by Robert Perring: *Pat Hott's Kids, Tent,* and *Twilight.* Sun.-Wed. at 7:30; $8; thru 4/25. **18th St. Plyhse,** 145 W. 18th St. (695-2484).

ARTHUR SCHNITZLER'S ANATOL—Three vignettes plus scenes from a variety of his plays. Thurs.-Sat. at 8; $6; 4/12-14. **Theater 22,** 54 W. 22nd (243-2805).

BALL—Musical set at an embassy ball before the beginning of WWI; by John Jiler & Richard Vitzhum; directed by Daniel Wilson. Tues.-Sat. at 8; $10. **Greene St. Theater,** 101 Greene St. (925-2415).

BLACKBERRIES—A minstrel/vaudeville spectacular, directed and choreographed by Andre de Shields, with songs, dances, specialty routines, and sketches, performed by a multi-racial ensemble; conceived and written by Joseph George Caruso. Thurs.-Sat. at 7:30; Sun. at 3; $8; 4/19-5/13. **AMAS Repertory,** 1 E. 104th (369-8000).

BLOOD DUES—Ed Musto's piece centering on a writer's recollection of the turbulent sixties, based on the book by Dotson Rader; directed by Duane Fletcher. Sat. at 8, Sun. at 3 & 7, Mon. at 8. thru 4/16; $6. **Main St. Theater,** 548 Main St., Roosevelt Island, NYC (644-0126).

CLAIRE—L. Christopher Libby's play dealing with the condition of our nation's elderly; directed by Bonnie Brown. 4/12-15, 19-21; $6. **Actors Advent,** 212 W. 29th (246-7534).

COLLAPSE—Frank Adamo's play about ordinary people coping during the next great Depression; with Pat Kannar, John Staddon, Frank Adamo, William Morino, and Tony Paulazzo. Fri. & Sat. at 8, Sun. at 3; $6; thru 4/15. **Gene Frankel,** 36 W. 62nd (582-4240).

COLLECTIVE CHOICES—Three one-acters; directed by Ralph Weeks; written by Michelle Dismore, Sue Fine, Christopher Lane, and Jackie Kanner. Thurs.-Sun. at 8; 4/12-5/6. **Courtyard Plyhse,** 39 Grove St. (939-3567).

CREATURE FROM THE BLUE ZALOOM—A one-man show starring Paul Zaloom with a mixed-media performance. Thurs.-Mon. at 8; $6; thru 4/16. **Inroads,** 150 Mercer St. (226-6622).

THE CUBAN SWIMMER—Milcha Sanchez-Scott's seven-character play of endurance about a woman swimming from Long Beach to Catalina; together with Sanchez-Scott's *Dog Lady,* a story of physical endurance, love, and faith. From 4/25; $10, $12. **INTAR,** 420 W. 42nd (695-6134).

ETHAN FROME—Adaptation of the Edith Wharton novel by Owen and Donald Davis, performed by the Irondale Ensemble Project, directed by James Louis Niesen, about three people in the backwoods of New England. Wed.-Fri. at 8, Sat. at 7, Sun. at 3 & 7:30; $8; thru 4/15. **Theater,** 125 W. 22nd (666-7856).

EQUINOX—Mario Diament's black comedy, directed by Moni Yakim, which portrays the subtle ways in which a society slowly becomes totalitarian; with Lindendell Rivera, Rick Valez, Maria Cellario, Judith Granite, and Fran Anthony. $10 & $12. **INTAR,** 420 W. 42nd (695-6135).

FAIR SEX—Lynn Middleton's play based on Jana Harris's poetry. A therapy center is the meeting place for a whore, a poet, and a battered wife; with Geraldine Abbate, Lynne Brown, Alta Withers, Janet Sunderland, Gail Hilliard, and Ellen Klein. Thurs.-Sat. at 7:30; Sun. at 4; $7; thru 4/15. **18th St. Plyhse,** 145 W. 18th St. (699-4062).

THE FAMILY REUNION—T.S. Eliot's play; directed by Kenneth Janes. 4/10 & 11 at 5:30, 4/12-14 at 7:30; $4. **Minor Latham Playhouse,** 119th St. & Bdway (280-2079).

FESTIVAL OF NEW WORKS—Jack Smaldone's *The Silver Year,* 4/12 at 8, 4/15 at 3. Heather McDonald's *Faulkner's Bicycle,* 4/13 at 8, 4/14 at 8. R. Dean Watts's *Fire From Heaven,* 4/14 at 3, 4/15 at 8. FREE. 721 Bdway, 7th floor (598-7845).

FOREVER YOURS—MARIE-LOU—Michel Tremblay's play about a family's struggle to survive in a working-class world filled with love, hatred, and alcohol; translated and directed by Merwan Mehta (Zubin's son). Wed.-Sat. at 8, Sun. at 2:30; $6; 4/13-28. 420 W. 42nd, top floor (279-4200).

THE FROGS—An adaptation of Aristophanes' classic, with music and lyrics by Stephen Sondheim, and book by Burt Shevelove. Thurs.-Sun. at 8; $7; 4/12-28. **University Theater,** 35 W. 4th St. (598-3067).

THE GARDEN OF EARTHLY DELIGHTS—A music-theatre-dance work, composed by Richard Peaslee, *directed by Martha Clarke; based on Bosch's* painting; performed by the Growsnest Company and Margie Gillis. Tues.-Sat. at 8; $12-$15; thru 4/14. **St. Clement's,** 423 W. 46th (265-4375).

GREAT DIVIDE—Robert Litz's drama about three families, from different places and eras, searching for a place to call home; directed by David Rotenberg. With Kevin Geer, William Newman, Sloane Shelton, and J. Smith-Cameron. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10; thru 4/15. **The Cubiculo,** 414 W. 51st (265-2138).

GREAT DIVIDE—Robert Litz's play about three American families, from different places and eras, searching for a place to call home; directed by David Rotenberg. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10; thru 4/15. NY Theater Workshop, **The Cubiculo,** 414 W. 51st (265-2138).

I'LL BE BACK BEFORE MIDNIGHT—Peter Colley's comedy thriller; directed by Marc Field. Thurs.-Sat. at 8, Sun. at 3; thru 4/15. $7. **Village Performers,** 95A Third Ave. (505-6601).

IN KEY—Comedy by Christopher Foster, directed by *Missy Whitchurch; with* Chris Fields, Mitchell Huval, Sophie Schwab. Tues.-Sat. at 8, Sat. at 5 & 8, Sun. at 6:30; $6; thru 4/15. **Theatre Off Park,** 28 E. 35th St. (586-8267).

THE LIAR—Pierre Corneille's neo-classic comedy, written in 1643; directed by Nicolas Barnwell. Thru 4/15. **Greek Orthodox Church,** 302 W. 91st (870-5216).

L.S.D. (PARTS 1-2-3)—A history of America from 1950-1984 in a multi-media performance directed by Elizabeth LeCompte. Thurs.-Sun. at 8; $7; thru 4/12. **Performing Garage,** 33 Wooster St. (966-3651).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

MOSCOW—NEW YORK—MOSCOW—Leo Zorin's comedy/drama about love between an American woman and a Russian man; directed by Joseph Kapp. Fri. & Sat. at 7, Sat. & Sun. at 3; $8. 743 8th Ave. (608-3978).

OFFICE MISHEGOSS—Adam Kraar's one-act comedy set in a jewelry store. Weekdays at 12:15, 4/9-20; FREE. Bring your lunch. **Quaigh Theater,** 108 W. 43rd (221-9088).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

PIGEONS ON THE WALK—Andrew Johns's comedy concerns a day in the life of an Off-Track-Betting parlor in New York; directed by Nell Robinson; with James Greene, Thomas Carlin, and Louisa Flaningham. Wed.-Sat. at 8, Sun. at 3; $8. **Actors Outlet,** 120 W. 28th (279-4200).

THE PRETENDER—Harvey Parker's play about love; directed by Walter Scholz. Wed.-Sat. at 8; $5; thru 4/21. **American Theater,** 314 W. 54th (581-3044).

A RAISIN IN THE SUN—Revival of Lorraine Hansberry's play revolving around conflicting dreams within three generations of a black family on Chicago's South Side; directed by Shauneille Perry. Thurs.-Sat. at 8, Fri. & Sun. at 2; $8; from 4/12. **American Kaleidoscope,** 5 W. 63rd (279-4200).

THE ROAD TO HOLLYWOOD—Musical based on the Hope-Crosby "Road" films; book by Michael Pace; score by Rob Preston & Pace. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15-$17.50; thru 4/21. **Production Company,** 15 W. 28th (686-1470).

SAM SHEPARD PLAYS—The Maly Theatre Company presents *Icarus's Mother* and *Cowboys #2;* directed by Sara Louise Lazarus. Tues.-Sat. at 8; $6; thru 4/21. **American Theater of Actors,** 314 W. 54th (362-5117).

SARITA—Maria Irene Fornes's musical about a woman torn between her love for an evangelist and a Latin outcast, with Leon Odenz's Afro-Caribbean music in the style of the 40s. $10, $12. **INTAR,** 420 W. 42nd (279-4200).

SHOULD HAVE BEEN A LOVE PLAY—Jeff Hagedorn's 1981 National Gay Playwriting Contest-winning comedy about a fantasy love affair between a restaurant patron and a waiter; directed by Richard Northcutt. Fri. at 8:30, Sat. at 7 & 10, Sun. at 5 & 8:30; $8. **Shandol Theater,** 137 W. 22nd (279-4200).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring *Jill Larson, Nealla Spano, David Babcock, and Don* Perman. Fri. & Sat. at 8 & 10:30; $12-$16. **O'Neal's,** 147 W. 43rd (764-6200).

THE SHADOW OF A GUNMAN—Sean O'Casey's classic which deals with revolutionary activities; directed by Jim Sheridan. Thurs.-Sat. at 8, Sun. at 3; $6 & $8. **Irish Arts Center,** 553 W. 51st (757-3318).

SKILLET—Clifton Blair's *comedy with original music* deals with intrigue in a Southern town; directed by Andre Mtumi. Fri.-Sat. at 7, 4/13, 14; mats. Sat. & Sun., 4/14, 15, at 3; $8. **Aaron Davis Center,** 134th & Convent Ave. (690-4100).

STRANGE INTERLUDES—An evening of three one-acters, consisting of plays by Christopher Durang, Beddow Hatch, and Jay Marcus; with Laura Waterbury, Peter Strong, John Money, Julie Knight, Timothy Kivel, and Valerie Beaman. Thurs.-Sat. at 8; $6; 4/12-14. **AMDA Studio,** 2109 Bdway at 73rd (392-9572).

STRANGE BEHAVIOR—Neil Cuthbert's play, starring Jack Gilpin and Ilene Kristen; directed by Charles Karchmer. Wed. at 9, Thurs. & Fri. at 10; $10. **Upstairs at Greene Street,** 101 Greene St. (925-2415).

TELLING TALES—Five playlets, directed by Roy Barnett; written by Mat Hejna, Bobbie Linn, Ginger Martin O'Leary, and Carl Robbins. Thurs.-Sat. at 8, Sun. at 3; thru 4/22. **American Renaissance,** 112 Charlton St. (929-4718).

THROUGH THE LEAVES—Franz Xaver Kroetz's play about a brutal relationship between a woman butcher and the man she loves; directed by JoAnne Akalaitis. Tues.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3; $8-$12; thru 5/6. **Interart Theater,** 549 W. 52nd (279-4200).

TO BE REMEMBERED—George Keith's comedy about a man whose life is disrupted when a group of friends show up in the middle of the night. Tues.-Sun. at 8, Sat. at 3; $10; thru 4/22. **Nat Horne,** 440 W. 42nd (736-7185).

TRICK-OR-TREAT—D. R. Andersen's mystery thriller; directed by Jane Stanton. It would be a crime to miss it. Wed.-Sat. at 8, Sun. at 3; $6-$8; 4/12-29. **New Vic,** 219 Second Ave. (793-5563).

UNDER DISTANT SKIES—Jeffrey Kinghorn's play about the friendship of a Vietnam veteran and a street kid; directed by Sarah Ream. With Ed Hodson, Ellen McLaughlin, and Peter Risafi. Thurs.-Sat. at 8, Sun. at 3; $6; thru 4/15. **Shakespeare Studio,** 250 Third Ave., 2nd floor (279-4200).

VOORHAS—Paul Mones's play about confrontations between violent urban youth and lost adults; directed by Walter Hill. Wed.-Sat. at 8; 4/11-5/5. **Apple Corps,** 601 W. 51st (664-0027).

NEW YORK TICKET SERVICE

For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

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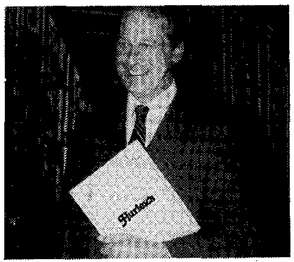

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

PAT ADAMS—Abstract paintings concerned with the relationship between color, line, shape, and texture, thru 4/21. Zabriskie, 724 Fifth (307-7430).

SIEGFRIED ANZINGER AND HUBERT SCHMALIX/DONALD ROLLER WILSON—Two young Viennese painters from the "Neue Wilden" group/Eccentric subject matter in paintings by an artist from Fayetteville, Arkansas. Thru 4/21. Solomon, 724 Fifth (757-7777).

SIAH ARMAJANI—New sculpture and wall reliefs, thru 4/28. Protecht, 37 W. 57th (838-7436).

ROBERT BIRMELIN—Paintings of crowded city streets, with skewed perspectives, cropped figures, blurred forms, thru 4/14. French, 41 W. 57th (308-6440).

MICHAEL BOYD—Large-scale paintings based on a grid, composed of several panels, thru 5/4. Zarre, 41 E. 57th (752-0498).

JACKIE BROOKNER—Bronze sculpture, 4/11-5/5. Oscarsson Hood, 41 W. 57th (750-8640).

HAROLD BRUDER—Large-scale paintings and works on paper, 4/11-5/5. Armstrong, 50 W. 57th (582-8581).

LOUISA CHASE—New paintings, thru 4/21. Miller, 724 Fifth (246-1625).

LARRY COHEN—Oil paintings of interiors looking out onto landscapes, thru 5/5. Heesy, 50 W. 57th (245-1420).

JAMES COOK—Romantic paintings of Mississippi, thru 4/28. Tatistcheff, 50 W. 57th (664-0907).

ROBERT COURTRIGHT—Cast-paper masks with evocative expressions, thru 4/28. Crispo, 41 E. 57th (758-9190).

TONY CRAGG—Nine large sculptures, some figurative (wall-hanging), some architectural (floor-standing), made from discarded objects, thru 4/14. Goodman, 24 W. 57th (977-7160).

MARTHA DIAMOND—Monotypes, 1982-1984, thru 4/21. Alexander, 20 W. 57th (757-3721).

STUART DIAMOND—Painted constructions, thru 4/28. McKee, 41 E. 57th (688-5951).

GARTH EVANS/GEORGE NICK—Angular wall reliefs of painted plywood/Oil paintings of cityscapes. Thru 4/25. De Nagy, 29 W. 57th (421-3780).

ÖYVIND FAHLSTRÖM—"Variables," free-standing and wall pieces with moveable images comprised of words, comic strip characters, and game pieces, thru 4/20. Herstand, 24 W. 57th (664-1379).

SUZAN FRECON/MICHAEL KESSLER—Large-scale monochrome oil paintings with worked-over surfaces and tonal variations/Small, exuberantly-colored abstract paintings based on landscapes. Thru 4/28. Markel, 50 W. 57th (581-1909).

SIDNEY GOODMAN—Large-scale oil paintings, thru 5/17. Dintenfass, 50 W. 57th (581-2268).

RED GROOMS—Large constructions and environments, thru 5/1. Marlborough, 40 W. 57th (541-4900).

ELGA HEINZEN—Shaped paintings of flags, thru 5/3. Kornblee, 20 W. 57th (586-1178).

AL HELD—Drawings from 1976, thru 4/14. Emmerich, 41 E. 57th (752-0124).

ALBERT HENSELMANN—Paintings, drawings, and sculpture, thru 4/28. Wolf, 30 W. 57th (586-8432).

ROBERT HUDSON—New polychrome steel sculpture, thru 5/3. Frumkin, 50 W. 57th (757-6655).

BARBARA KASSEL—Paintings of intimate interior spaces that are both serene and disquieting, thru 4/28. Markel, 50 W. 57th (581-1909).

MICHAEL LOEW—Geometric paintings with luminescent fields of color, thru 4/28. Pearl, 38 E. 57th (838-6310).

ANDREW LORD—Glazed earthenware sculpture takes the form of larger-than-life jugs and dishes, arranged together as still lifes, thru 4/28. BlumHelman, 20 W. 57th (245-2888).

ANN MCCOY—"Barques: Drawings and Sculpture," a 9' x 27' mural of an immense barque with sacred animals; bronze sculptures with similar imagery, thru 4/21. Alexander, 20 W. 57th (757-3721).

KENNETH NOLAND—Painted monotypes, thru 4/30. Prats, 29 W. 57th (486-6770).

KENZO OKADA—Calm abstract paintings with floating, luminescent blocks of color, by this painter who died in 1982, thru 4/28. del Re, 41 E. 57th (688-1843).

JOHN OPPER—Recent abstract paintings, thru 4/25. Borgenicht, 724 Fifth (247-2111).

DARRAGH PARK—Recent paintings, including urban landscapes, still lifes, thru 4/28. Haber Theodore, 24 W. 57th (541-9393).

STEPHEN SCHULTZ—Paintings and drawings of figures in dimly lighted interiors, reminiscent of Italian Renaissance painting, thru 4/25. Deutsch, 20 W. 57th (765-4722).

GEORGE SEGAL—New sculpture, 4/14-5/12. Janis, 110 W. 57th (586-0110).

JOHN SLOAN—Etchings, thru 4/14. Kennedy, 40 W. 57th (541-9600).

LEE TRIBE—Sculpture, from 1980-1984, thru 4/28. Munroe, 56 W. 57th (246-9616).

IDELLE WEBER—Paintings and works on paper, from 1982-1984, thru 4/28. Siegel, 24 W. 57th (586-0605).

GEORGE WEXLER/POLLY KRAFT—Recent paintings/Works on paper. Thru 4/18. Fischbach, 29 W. 57th (759-2345).

EMERSON WOELFFER—Abstract paintings with elements of calligraphy, thru 4/28. Gruenebaum, 38 E. 57th (838-8245).

Madison Avenue and Vicinity

LENNART ANDERSON—Works on paper, including still lifes, portraits, figure studies, from the early 'fifties to the present, thru 4/28. Davis & Langdale, 746 Madison (861-2811).

RICHARD ANUSZKIEWICZ—"The Temple Series"—paintings inspired by a recent trip to Egypt, 4/14-5/12. Graham Modern, 1014 Madison (535-5767).

DAVID BECK/RICHARD HICKAM—"Momentary Indiscretions"—box constructions and sculpture/Abstract paintings with figurative images. Thru 5/1. Stone, 48 E. 86th (988-6870).

ALAN DAVIE—Recent paintings by this British artist, thru 4/28. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

GIORGIO DE CHIRICO—Paintings, drawings, sculpture, jewelry, prints; 4/12-5/31. Silberberg, 16 E. 79th (861-6192).

WILLIAM DELOTTIE—Works on paper, thru 4/28. Urdang, 23 E. 74th (288-7004).

JEAN DUBUFFET—Paintings and sculpture, thru 4/28. Weintraub, 992 Madison (879-1195).

MARCEL DUCHAMP—"Ready-mades" and drawings, thru 4/28. Arman, 817 Madison (570-2700).

SAM FRANCIS—Paintings and works on paper from the fifties, thru 4/14. Elkon, 1063 Madison (535-3940).

RALPH HUMPHREY—New paintings with less crusty surfaces, more natural colors, thru 5/12. Willard, 29 E. 72nd (744-2925).

FERNAND KHNOPFF—Figurative paintings by a member of the Belgian Avant-Garde, thru 6/28. Friedman, 26 E. 82nd (794-8950).

MALCOLM MORLEY—New paintings and watercolors, thru 5/5. Fourcade, 36 E. 75th (535-3980).

MARK PEISER—Geometric cast-glass sculptures, thru 4/28. Heller, 965 Madison (988-7116).

LARRY RIVERS—Work from the 'sixties, thru 4/28. Kouros, 831 Madison (879-5454).

SUSANNE SLAVICK—New paintings, 4/10-5/5. Davidson, 43 E. 78th (734-6702).

ROBERT SUTZ—Oil paintings of solitary figures in urban settings, thru 4/28. Martina Hamilton, 19 E. 71st (744-8976).

PAUL WALDMAN—Drawings and clay works, thru 4/28. Castelli Graphics, 4 E. 77th (288-3202).

JOHN WALKER—Heavily-impastoed oil paintings with vague, somewhat disturbing images in them, thru 4/19. Knoedler, 19 E. 70th (794-0550).

WILLIAM WILKINS—Landscape, figurative and still life paintings, thru 5/5. Mathes, 851 Madison (249-3600).

CHRISTOPHER WILMARTH—"Layers"—paintings, drawings; sculptures of glass, tempered steel, bronze, wood, limestone and other materials; all from 1961-1984, thru 4/19. Hirschl & Adler Modern, 851 Madison (744-6700).

SoHo

DONALD BAECHLER—New paintings, thru 4/28. Shafrazi, 163 Mercer (925-8732).

JOHN BALDESSARI/JAMES CASABERE—Large photographic compositions/Figurative sculptures of cardboard, plaster and wood, painted white, that have been used as models for this artist's photographs. Thru 4/21. Sonnabend, 420 W. Broadway (966-6160).

GEORG BASELITZ—New paintings and sculpture, thru 4/28. Boone, 417 W. Broadway (431-1818).

BILL BECKLEY—Paintings which incorporate collage and other media in order to present a visual agenda to history, thru 4/24. Freidus/Ordover, 70 Greene (925-0113).

LYNDA BENGLIS/JOEL SHAPIRO—New sculpture/New works on paper. Thru 4/14. Cooper, 155 Wooster (674-0766).

GARY BOWER/JOSEPH SANTORE—Abstract paintings showing this artist's interest in Chinese folklore/Recent paintings, abstract and small-scale, though handled in a monumental fashion. Thru 5/5. Thorp, 103 Prince (431-6880).

DEBORAH CLEARMAN—New paintings, 4/13-5/3. First Street, 386 W. Broadway (226-9011).

ROBERT COLESCOTT—Colorful, figurative paintings that take a humorous look at good, old-fashioned vices, thru 5/5. Semaphore, 462 W. Broadway (228-7990).

THOM COONEY CRAWFORD/JODY MUSSOFF—Symbolic paintings and sculpture/New drawings. Thru 5/2. Knowlton, 153 Mercer (431-8808).

RENE DANIELS—A Dutch artist's paintings of his impressions of and experiences in New York, thru 4/21. Metro Pictures, 150 Greene (925-8335).

FRANK DIAZ—Oil paintings on paper with color that recreates the glow of stained-glass windows, 4/10-5/5. Condeso/Lawler, 76 Greene (219-1283).

PAUL DILELLA/RICH SAMUELSON—Expressionistic sculpture/Encaustic paintings with images. Thru 4/21. Atlantic, 458 W. Broadway (228-0944).

JEAN FEINBERG/DON HAZLITT—Abstract paintings/Small constructed paintings. Thru 4/21. Esman, 121 Spring (219-3044).

DAN FLAVIN—A large, wall-applied installation of blue, green, pink and yellow fluorescent lights, thru 5/12. Castelli, 142 Greene (431-5160).

STEVE GIANAKOS—Paintings, drawings, and sculpture from 1974-1984; thru 4/21. Toll, 146 Greene (431-1788).

DON GUMMER—Wall reliefs, thru 4/28. Sperone Westwater, 142 Greene (431-3685).

FRED GUTZEIT/BETTI-SUE HERTZ—"One Hundred Work Gloves"—painting on work gloves, each with its own personality/Paintings on wood and canvas wall-mounted structures. 4/10-28. 55 Mercer (226-8513).

KAZUFUMI HOMMA—Large-scale abstract paintings built up of layers of paint dots, thru 4/21. Bromm, 90 W. Broadway (732-6196).

LUIS JIMINEZ—Interpretations of regional culture and American myths in sculpture, drawings, lithographs, and maquettes, thru 4/14. Kind, 136 Greene (925-1200).

DAVID KAPP—Oil paintings on linen of cityscapes and street scenes, varying in size from 8' x 8' to 1' x 1', thru 4/21. Manhattan Art, 81 Greene (219-2007).

BARBARA KRUGER—Found photographs with accusatory texts positioned within each image, thru 4/14. Nosei, 100 Prince (431-9253).

RONNIE LANDFIELD/GERALD INCANDELA—Large-scale abstract paintings with forms from nature/Photographs in which the developing chemicals are hand-applied to the paper, creating a painterly image. Thru 4/28. Cowles, 420 W. Broadway (925-3500).

JOHN MCNAMARA—Paintings with landscape and figurative elements drawn in charcoal and painted, thru 4/24. Cutler, 164 Mercer (219-1577).

KATE MILLETT—Drawings and photographs of a close friend, thru 4/22. Noho, 168 Mercer (219-2210).

MARY MISS—"Interior Works: 1966-1984"—mixed-media sculpture from the seventies and eighties, thru 4/21. Protecht McNeil, 214 Lafayette (226-8957).

LOIS POLANSKY—Works in handmade paper, 4/14-5/16. Milliken, 98 Prince (966-7800).

LUCIO POZZI—A selection of paintings and drawings from the last two years; thru 4/25. Weber, 142 Greene/Castelli, 142 Greene/Caldwell, 383 W. Broadway. For information call 966-6115.

WADE SAUNDERS—Painted bronze sculptures, thru 5/5. Brown, 100 Greene (219-1060).

TONY SCHERMAN—New paintings that emphasize the contrast between the physicality of the surface and the imagery itself, thru 4/28. Bonnier, 420 W. Broadway (334-8414).

PAUL THEK—Recent paintings and bronze sculptures from a series entitled, "The Personal Effects of the Pied Piper," thru 5/3. Gladstone, 152 Wooster (505-8690).

KN THURLBECK—Black and white gestural paintings with black and white photographs painted onto the surface, thru 4/21. Condeso/Lawler, 76 Greene (219-1283).

PAUL WALDMAN—Drawings, 4/14-5/5. Castelli, 420 W. Broadway (431-5160).

Other

THOMAS BANG—Vessel-shaped sculptures in blown glass, thru 5/5. N.Y. Experimental Glass Workshop, 142 Mulberry (966-1808).

JEANETTE COLE—Paintings of recognizable objects in monochromatic settings, with rectangular insets showing interior landscapes; also mixed-media works on paper; thru 4/28. Gibson, 205 E. 78th (772-2332).

JAMES FORD—Sculpture that evokes the feeling and form of a Roman arena, thru 4/14. Stoler, 13 White (966-5090).

DAN FRIEDMAN—Post-Nuclearism: a special installation, thru 5/31. Red Studio, 301 Church (219-8239).

JEREMY GILBERT-ROLFE—Recent works on paper, thru 4/23. Lincoln Center, 65th and Broadway (877-1800).

ANTONY GORMLEY—Seven life-size figures, made from lead, fibreglass, and plaster, 4/14-5/19. Ala, 32 W. 20th (675-3267).

ANDO HIROSHIGE—Woodblock landscape prints, 4/10-5/19. IBM Gallery of Science and Art, Madison at 56th (407-6212).

LUIS JIMINEZ—Drawings, sculptures, and prints by this Texas-based artist, thru 4/14. Alternative Museum, 17 White (966-4444).

CHERYL LAEMMLE—Paintings and an installation, 4/14-5/14. Sharpe, 328 E. 11th (777-4622).

GREGOIRE MULLER—Large-scale figurative oil paintings, thru 4/21. Oil & Steel, 157 Chambers (964-1567).

RANDAL RUPERT—Large drawings based on Flaubert's "Legend of the Hospitator," thru 4/14. Braathen, 76 Duane (732-4029).

JAMES SURLS—Wooden sculptures carved in a dramatic, almost primitive style, by an artist from Texas, thru 4/14. Delahunty, 291 Church (226-2519)/112 Greene.

FREDERICK SUTHERLAND—Sculptural interiors; thru 5/6. Garet, 204 E. 10th (475-8701).

GROUP SHOWS

57th Street

ADLER—37 W. 57th (980-9696). "The Decorative Tradition" with works by Baynard, Benglis, Haring, Jaudon, Kushner, MacConnel, Torreano, others; thru 4/28.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Escher, Foujita, Klinger, Martin, Turner, others, thru 4/28.

SUTTON—29 W. 57th (888-0638). "American Drawings: From A to Z," with works by Amenoff, Graves, Longo, Murray, Rothenberg, others; thru 4/28.

Madison Avenue and Vicinity

CDS—13 E. 75th (722-9555). Works by Artists-In-Residence at the Cranbrook Academy of Art, thru 4/24.

COLNAGHI—26 E. 80th (772-2266). Italian, Dutch, and Flemish Baroque paintings, thru 5/5.

ERICSON—23 E. 74th (737-6155). Abstract works by twelve artists, among them Courtney, Gordon, Johnston, Quijada, Williams; thru 4/28.

FACADE—741 Madison (744-4997). "Flowers, Vegetables & Gardens," with works by de Langalerie, Sullivan, Villers; thru 5/5.

HAIME—1000 Madison (772-7760). "New Spiritual Abstraction of the 1980's," curated by Ronnie Cohen, thru 4/28.

HIRSCHL & ADLER—21 E. 70th (535-8810). "The Art of Collecting," with paintings by Bingham, Copley, Hartley, Sheeler, others, thru 4/21.

SoHo

DRAWING CENTER—137 Greene (982-5266). "Reading Drawings: A Selection from the Victoria and Albert Museum"—121 drawings, including works by Durer, Tintoretto, Gainsborough, Hockney, others; 4/12-7/28.

INGBER—460 W. Broadway (674-0101). Works by Beck, Campbell, Finkelstein, Matter, Middleman, thru 4/14.

SOHO CENTER FOR THE VISUAL ARTS—114 Prince (226-1995). Works by Abrams, Church, Keever, Mollers; thru 5/12.

Other

A.I.R.—63 Crosby (966-0799). "Women Expressionists," with works by Bramson, Edelson, Hammond, Pinto, Rifka, others, thru 4/21.

ARTISTS SPACE—105 Hudson (226-3970). Installations by Bickerton, Hammond, Ladda, thru 5/5.

BOUCKAERT—100 Hudson (925-6239). Works by Chambas, Coyer, Deem, Fangor, Franceschi, Niehaus, McFarlane, thru 4/21.

GREY—33 Washington Place (598-7603). "The Figurative Mode: Bay Area Painting, 1956-1966"—paintings by Bischoff, Brown, Diebenkorn, Oliveira, Park, Wonner; thru 4/28.

NATURE MORTE—204 E. 10th (420-9544). "Civilization and the Landscape of Discontent," with works by Aljian, Bleckner, Zwack, others, thru 4/29.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). "Theory and the Visionary"—paintings by Forrest Bess, Alfred Jensen and Myron Stout, thru 5/2.

PAINTING SPACE AT PS 122—409 E. 9th (929-6688). "Private Mythologies"—paintings by Franceschi, Reice, Saraceno, others, thru 4/21.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). "Beauties & Beasts, or What Makes Art Great?" with works by Attie, Chihuly, Humphrey, Keister, Golub, Neel, others; thru 4/28.

P.S. 1—46-01 21st St., Long Island City (784-2084). "An Australian Accent"—works by three Australian artists—Parr, Tillers, and Unsworth; 4/15-6/10.

RED STUDIO—301 Church (219-8239). "Painters Paint Trays"—painting on serving trays by Amenoff, Chase, Diodato, Howard, Stephan, others, thru 5/31.

Photography

BERENICE ABBOTT/HARRY WILKS—"New York Images," thru 5/5. Levy, 40 Great Jones (473-7151).

BLYTHE BOHNEN/EADWEARD MUYBRIDGE—Figures in motion by both. Thru 4/15. Light, 724 Fifth (582-6552).

SARAH CHARLESWORTH—Large-scale color and black and white photographs with imagery drawn from mass media sources, thru 5/6. Clocktower, 108 Leonard (233-1096).

ARNOLD GENTHE/GERTRUDE BLOM—Portraits, dance photographs, and autochromes/Photographs of the Maya. 4/13-5/27. I.C.P., 1130 Fifth (860-1777).

FRANK HORVAT/LARRY FINK—Fashion photographs from the late 'fifties and early 'sixties/Black and white photographs of praying mantis and nature studies. Thru 4/21. Sander, 51 Greene (219-2200).

LAURENCE MILLER—38 E. 57th (319-1800). "Unique Photographs Since the Daguerreotype"—works by Kaltenbach, Man Ray, Metzker, Samaras, others, thru 4/28.

NIKON HOUSE—620 Fifth (586-3907). "The Four Seasons at the Brooklyn Botanic Garden," thru 4/30.

ROBERT SMITH—Photographs of an island off the coast of Maine, thru 4/21. Modernage, 18 Vesey (227-4767).

JONATHAN SHARLIN/MARIANNE ENGBERG—Large format photographs recording the earth's rotation from gravel pits in Rhode Island/Pinhole photographs, 1981-1983. Thru 4/28. Urdang, 23 E. 74th (288-7004).

KENNETH SNELSON—Recent panoramic photographs of Venice, thru 4/21. Zabriskie, 724 Fifth (307-7430).

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ART

EZRA STOLLER/JUDITH TURNER—Architectural views by both. Thru 5/5. Ledel, 168 Mercer (966-7659).

HENRY COX STREET—Color "snapshots," thru 4/28. Grey, 33 Washington Place (598-7603).

CHARLES H. TRAUB—Black and white nude figure studies, thru 4/20. Pfeifer, 825 Madison (737-2055).

ARTHUR TRESS—Abstract photographs, thru 4/14. Harder, 37 W. 57th (308-0043).

JOEL-PETER WITKIN—Recent photographs and drawings, thru 4/21. Pace/MacGill, 11 E. 57th (759-7999).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. The Robot Exhibit: History, Fantasy and Reality; thru 5/12.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Silk Roads/China Ships: 400 artifacts illustrating 2,000 years of commerce in goods, technology & art; thru 5/12... Bicycles and Dragons: Highlights China's Past and Present; thru 5/12... Ancestors: Four Million Years of Humanity; 4/13-9/9.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Tibet, The Sacred Realm: Photographs 1880-1950; thru 5/27.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Helene Brandt Sculptures; thru 4/26... Artist in the Marketplace; thru 4/24.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Malcolm Morley Paintings, 1965-1982; thru 4/15... Second Western States Exhibition: The 38th Corcoran Biennial Exhibition of American Paintings; thru 5/13... Richard Smith's Deerbrook Sequence; thru 5/20... New Acquisitions of Contemporary Design; thru 6/24.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Etchings by the Tiepolos; thru 4/22... Embroidered Samplers; thru 5/27.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Picasso: The Last Years, 1963-1973; thru 5/13... Sculpture of Michael Singer, thru 6/3... Thirteenth Annual Children's Show; thru 4/29... Eduardo Arroyo's Chimney Sweep Series (1979-82); thru 6/3.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5, Tues. to 8. Closed Fri., Sat., major Jewish holidays. $2.50. Seniors and children $1.50. Israel in Antiquity... Coins Reveal... The Precious Legacy: Judaica Treasures from the Czechoslovak State Collections; 4/15-8/26... Image and Reality: Jewish Life in Terezin; 4/15-8/26.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Indian and Southeast Asian Sculpture; thru 5/31... Peach Blossom Spring; thru 6/3... Yves Saint Laurent: 25 Years of Design; thru 9/2... Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis; thru 4/15... Leonardo da Vinci: Anatomical Drawings from the Royal Library, Windsor Castle; thru 4/15... Paintings and Manuscripts from Prince Sadruddin Aga Khan; thru 10/14... Symbol and Substance in American Indian Art; thru 5/27... Balthus: A Retrospective; thru 5/13... William Merritt Chase, 1849-1916: Retrospective; thru 6/3... Sports in Ancient Greece.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Renaissance Painting in Manuscripts: Treasures from the British Library; thru 4/29... Byzantine Illustrated Manuscripts; thru 5/6... Chamber Music from Mozart to Webern; thru 4/29.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Rod Serling: Dimensions of Imagination; thru 5/3... Lucille Ball: First Lady of Comedy; thru 9/13.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... The Old Met: A Memory of Opera on Broadway, thru 6/10... To Visit The Queen: late 19th-century presentation dresses, court uniforms and ballgowns; thru 4/29... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery... Playbill: The Longest Run on Broadway; 4/12-6/10. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Closed for expansion project until 5/17.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Painting in the South: 1564-1980; 4/12-5/27.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, Wed. 12-8 (free 5-8). $2.50; students & seniors $1.50, children free. Earl Staley: 1973-1983; thru 5/20.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 4/29... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22... Shanties to Skyscrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6... The World of Tiffany: The Neustadt Collect of Tiffany Lamps... New York and The China Trade; thru 8/26... The Adirondacks: A Wilderness Preserved; thru 6/3... The Cultural Pleasures of Eighteenth and Nineteenth Century New York: A Centennial Tribute to the Grolier Club; thru 5/13.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Francis Frith: The Middle Eastern Photographs, 1856-1860; thru 4/20... Early Banking in New York, 1784-1831; thru 5/1... **Lincoln Center,** 111 Amsterdam Ave. Places, Please: Broadway's Historic Theaters; thru 5/19. **Donnell Library,** 20 W. 53rd St. The Rarest Kind of Best: antique toys and rare children's books; thru May.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Streamline Design: How the Future Was; thru 5/6... Annual Juried Exhibition, thru 4/15... Bruce Brooks: Wall Construction; thru 5/6... Images on a Page; 4/14-5/13.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Reflections of Nature: Flowers in American Art; thru 5/20... Five Painters in New York; thru 6/17... Konrad Cramer: 1888-1936; thru 5/20. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Flowers in Folk Art; thru 5/9... **Downtown Branch,** Federal Hall National Memorial, 26 Wall St., (431-1620). Visions of Childhood: A Contemporary Iconography.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/11 at 10 & 2: Magnificent Jewels. On view from 4/5. 4/11 at 2: Magnificent Jewels of Florence J. Gould. On view from 4/5. 4/14 at 10: Important English & Continental Furniture. On view from 4/6-9, 12-13. **East,** 219 E. 67th St. (570-4141). 4/10 at 10: Furniture, Rugs, Paintings, and Decorative Objects. On view from 4/6. 4/10 at 10 & 2: Fine Jewels. On view from 4/5.

DOYLE—175 E. 87th St. (427-2730). Next sale 4/18 at 10: Americana: Fine Furniture, Paintings and Decorations. On view from 4/14. 4/18 at 7: Waterfowl and Shorebird Decoys. On view from 4/14.

PHILLIPS—406 E. 79th St. (570-4830). 4/11 at 11: Furniture, Decorations and Paintings. On view from 4/7. 4/12 at 11: Cork Screws. On view from 4/7. 4/12 at 1: Fine Silver. On view from 4/7.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 4/10 at 9:30 and 2: Sotheby's Arcade Auctions. On view from 4/5. 4/10 at 2, 4/13 at 10:15: Antique and Period Jewelry, Watches, Clocks and Scientific Instruments. On view from 4/6. 4/11 at 10:15 & 2: Sotheby's Arcade Auctions: Jewelry. On view from 4/6. 4/11, 12, 14 at 2, 4/13 at 10:15 & 2: British Week at Sotheby's: Paintings, Prints, Silver, Porcelain, Decorations and Furniture. On view from 4/7. 4/12 at 10:15 & 2: Magnificent Jewelry. On view from 4/6.

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Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

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Monday, April 9

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with soprano Barbara Hendricks. "Eternal Source of Light Divine," from Handel's "Ode for the Birthday of Queen Anne"; Bach's Cantata No. 51; Mozart's Duo in B-flat, K. 424; Wagner's *Siegfried Idyll;* Varèse's *Octandre;* Schubert's *Auf dem Strom* and *Der Hirt auf dem Felsen.* Alice Tully Hall at 7:30. $13.50.

NARCISO YEPES, guitarist/**NICANOR ZABALETA,** harpist. Soler, Hovhaness (N.Y. premiere), Falckenhagen, Brouwer, Beethoven, C.P.E. Bach, Montsalvatge (N.Y. premiere), Rodrigo. Carnegie Hall at 8. $7-$18.50.

BENJAMIN VERDERY, guitarist. Works by Sor, Bach, A. Newman, Beaser, Villa-Lobos, Falla. Merkin Concert Hall at 8. $8.

MIRIAN CONTI, pianist. Music of J.S. Bach, Schumann. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

EINSTURZENDE NEUBAUTEN/FRIEDER BUTZMANN/DIE ZWEI, others. New music from West Germany. The Kitchen, 59 Wooster (925-3615), at 8:30. $5.

DAVID A. GEORGE, clarinetist, with pianist Marcia Eckert. Music of Devienne, Lutoslawski, Glick, Laurischkus, Brahms. Donnell Library, 20 W. 53rd St., at 2:30. Free.

CHOIR OF CARLOW COLLEGE, John R. Lively conductor. Choral works for women's voices by Couperin, Charpentier, Poulenc, Langlais, Fauré. Second Presbyterian Church, 6 W. 96th St. (749-1700), at 8. $4.

JON WEISS TRIO, with Rochelle Thompson, vocalist. Jazz. Citicorp at 6. Free.

Tuesday, April 10

NEW YORK PHILHARMONIC, Vaclav Neumann conductor; pianist Brigitte Engerer. Franck's Symphony in d; Tchaikovsky's Piano Concerto No. 1. Avery Fisher Hall at 7:30. $6-$25.

RANDALL HODGKINSON, pianist (N.Y. recital debut). Beethoven, Copland, Perle, Chopin, J. Strauss. Carnegie Hall at 8. $6-$12.50.

HARVEY SOLLBERGER, flutist, with the Group for Contemporary Music. Babbitt, Lewis (N.Y. premiere), Sollberger (N.Y. premiere), Wolpe, Wuorinen. 92nd Street Y at 8. $4-$7.

CHAMBER MUSIC SOCIETY—See 4/9.

BERENICE BRAMSON, soprano, with pianist Nancy Revzen, guitarist Mark Delpriora, percussionist Kristin Shiner, cellist Louis Lowenstein, oboist Matthew Dire. Works by Britten, Wolf, Rachmaninoff, Steven Bramson (world premiere), Gerhard, Strauss. Merkin Concert Hall at 8. $8.

LINDA KOBLER, harpsichordist (N.Y. debut). Bach, Couperin, Mozart, Ellen Taaffe Zwilich (world premiere). Carnegie Recital Hall at 8. $7.

ST. THOMAS CHOIR, CONCERT ROYAL, with orchestra and soloists, conducted by Gerre Hancock. Bach's *St. Matthew Passion.* St. Thomas Church, Fifth Ave. and 53rd St., at 7:30. $5 donation.

DONALD JOYCE, organist. Works by Kirk Nurock, Christopher Rouse. Trinity Church, Broadway at Wall St., at 12:45. Free.

STONY BROOK CONTEMPORARY CHAMBER PLAYERS—Works by Carter, Foss, Webern, Wolpe. Symphony Space at 8. $3.

EINSTURZENDE NEUBAUTEN, others. See 4/9.

DAVID FRIEDMAN, pianist. "Mused Inspirings"—compositions and improvisations for solo piano. DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

BADINAGE—A program of French music, with works by Monteclair, l'Affilard, Rameau, Leclair, Marais. Christ and St. Stephen's Church, 120 W. 69th (362-7304), at 8. $7.

MUSIC LIVE!—A political rock concert and open jamming with audience musicians. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

REGINALD KING, vocalist. Senior recital, CCNY, Shepard Hall, 134th St. and Convent Ave., at 2. Free.

ANNE CAVOLO TEDESCO, pianist. Music of Bach, Chopin, Debussy, Schumann, Rachmaninoff, Ravel, Liszt. St. John's University, Marillac Hall Auditorium, Jamaica, Queens (990-6364), at 8. Free.

Wednesday, April 11

NEW YORK POPS, Skitch Henderson conductor; soprano Louise Russell, baritone Robert Merrill, composer Jule Styne. Cohan, Blane/Martin, Styne, songs by Gershwin, Kern, others. Carnegie Hall at 8. Benefit. $14-$25.

GUARNERI QUARTET, with pianist Malcolm Frager, clarinetist Mitchell Lurie. Beethoven's String Quartet in A, Op. 18, No. 5; Reger's Clarinet Quintet in A, Op. 146; Dvorak's Piano Quartet in E-flat, Op. 87. Alice Tully Hall at 8. Sold out.

OMEGA ENSEMBLE, featuring soprano Beverly Myers. McKinley's *August Symphony* (world premiere); Spohr's Six German Songs; Schubert's *Shepherd on the Rock* and Trio in B-flat. Carnegie Rectial Hall at 8. $7.

COLUMBIA UNIVERSITY GLEE CLUB AND THE BARNARD-COLUMBIA PHILHARMONIA SOCIETY—Mozart's *Missa Brevis* in D; P.D.Q. Bach's *Missa Hilarious;* other works. Symphony Space at 8. $5.

PETE SEEGER AND THE ANDY STATMAN KLEZMER ORCHESTRA—"Concert for Hunger" benefit. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 8. $10, $25.

STEVEN HONIGBERG, cellist, with pianist Carol Honigberg. Works by Bach, Kodaly, Schumann, Brahms. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $6.

MARY FULKERSON—"Real Live Adventures"—music, slides, and dance from an American artist now living in England. Roulette, 228 W. Broadway (219-8242), at 9. $5.

TERRY MURRAY, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

ALISON KIRKPATRICK, pianist. Music of Bach, Chopin, Liszt, Ravel. St. Ann's Church, Clinton and Montague Sts., Brooklyn Heights (834-8794), at 12:30. Free.

DIETER SCHNEBEL—Solo performances of vocal music by the Berlin composer. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $5.

BERNARD GOLDBERG, flutist/**STODDARD LINCOLN,** harpsichordist. Sonatas by Bach. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. Benefit, scholarship funds of Conservatory of Music, Brooklyn College (434-1900), at 8. $6.

Thursday, April 12

NEW YORK PHILHARMONIC, Andrew Davis conductor; cellist Lorne Munroe. Overture to Weber's *Oberon;* Bloch's *Schelomo;* Shostakovich's Symphony No. 5. Avery Fisher Hall at 8. $6-$25. Note: open rehearsal of this program Thurs. only, 9:45 a.m. $3.

GUARNERI QUARTET—See 4/11. $13.

IVO POGORELICH, pianist. Mozart, Chopin, Prokofiev. Carnegie Hall at 8. $10-$17.50.

BRUNO LEONARDO GELBER, pianist. Beethoven and Mussorgsky. Metropolitan Museum at 8. $10.

MENDELSSOHN STRING QUARTET—Beethoven's Quartet No. 1; Seeger's Quartet; Dvorak's Quartet in C, Op. 61. 92nd Street Y at 8. $7-$9.50.

THOMAS DOLBY—Pop music. Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 8. $15.50.

CONCERTS PLUS, Simca Heled director-cellist. "The Schumanns: A Romance in Music and Letters," with mezzo-soprano Katherine Ciesinski, pianist Israela Margalit, violinist Carmit Zori, violist Jesse Levine. Robert Sherman host; Nancy Mehta, Tony Randall, narrators. Merkin Concert Hall at 8. $10.

LEAGUE ISCM—Soprano Margaret Ahrens, flutist Eberhard Blum, violinist Rolf Schulte, pianist Paul Alan Levi, pianist Alan Feinberg. Marcus's Solo for Flute; Messiaen's *Chants de Terre et de Ciel;* Varèse's *Un grand Sommeil Noir;* Babbitt's *Sextetts.* Carnegie Recital Hall at 8. $8.50.

GERALD BEAL, violinist/**LINDA BABITS,** pianist. Sonatas by Piston, Corigliano, Debussy, Beethoven. Symphony Space at 8. $4-$8.50.

FLUTE FORCE—Music of Kuhlau, Vivaldi, Mozart, Bozza. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

VICTORIA VON ARX, pianist. Works by Haydn, Schumann, Beethoven, Mendelssohn. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

PAMELA SAVO, organist. Works by Bach, Distler, Scarlatti. St. Paul's Chapel, Columbia University, Broadway and 116th St., at noon. Free.

TAG—Jazz concert. Citicorp at 6. Free.

CLASSICAL QUARTET—Haydn's Quartets in D, Op. 71, No. 2, and in g, Op. 20, No. 3; Mozart's Viola Quintet in D, K. 593, performed on original instruments. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

PAULINE OLIVEROS/GUY KLUCEVSEK—The Clocktower, 108 Leonard St., at 8. Free.

CCNY GOSPEL CHOIR, B. Dexter Allgood, director, Shepard Hall, 134th St. and Convent Ave., at 1:30. Free.

SCOTT IVERSON-MYCKELBUST—*His Metallic Dog,* "a percussive work," with choreographers J. Bourdage and Jeff Sandeen. Roulette, 228 W. Broadway (219-8242), at 9. $5.

CCNY STUDIO ORCHESTRA, Ed Summerlin, conductor; trombonist Bob Norden. Leonard Davis Center, Convent Ave. and 134th St., at 8.

THE HARMONIES, Thelma Feldman director. Ethnic and American folk songs, show tunes, audience songs. Queens Borough Public Library, 25-55 Francis Lewis Blvd., Aurburndale. Free.

Friday, April 13

NATIONAL ARTS CENTRE ORCHESTRA, Franco Mannino conductor (N.Y. debut); pianist Garrick Ohlsson. Overture to Rossini's *L'Italiana in Algeri;* Strauss's *Metamorphosen;* Mozart's Piano Concerto No. 21; Prokofiev's "Classical" Symphony. Carnegie Hall at 8. $8-$15.

NEW YORK PHILHARMONIC—At 2. See 4/12.

GUARNERI QUARTET—Beethoven's Quartet in B-Flat, Op. 18, No. 6; Grosse Fuge in B-Flat, Op. 133; Quartet in F, Op. 135. Metropolitan Museum at 8. Stage seats, $14.

MANTICORE ORCHESTRA, Thomas James conductor; mezzo-soprano Frances Schopick. Ravel's *Le Tombeau de Couperin;* Diamond's *Elegy in Memory of Maurice Ravel;* Mahler's *Rückert Songs,* Diamond's *The World of Paul Klee;* Mozart's Symphony No. 40. Alice Tully Hall at 8. $10.

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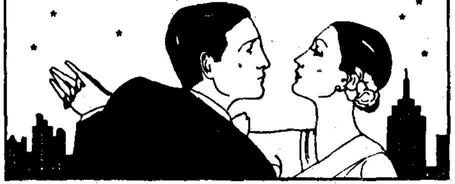

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MUSIC & DANCE

JENNIFER S. PAUL, harpist. Sweelinck, Couperin, Royer. Carnegie Recital Hall at 8. $6, $8.

NATIONAL CHORALE SOLOISTS, Martin Josman director. Handel's *Acis and Galatea.* St. Peter's Church, Lexington Ave. and 54th St., at 8. $10, $15.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Clifford Gilmore conductor; soprano DeNice Jenssen, tenor Michael Ricciardone. Mussorgsky, Humperdinck, Wagner, including excerpts from *Götterdämmerung.* Pope Auditorium, Fordham U. at Lincoln Center, 60th St. near Columbus Ave. (228-6988), at 8. $8.

RONALD GIANNATTOSIO, pianist. Lincoln Center Library at 4. Free.

MICHAEL CEDRIC SMITH, classical guitarist. Works by Bach, Britten, Brooks, Starer, Villa-Lobos, Mertz. Pleiades Gallery, 164 Mercer (226-9093), at 8. $3.

CARRIE SMITH, singer. With pianist Andre Franklin. Blues and gospel music. Society for Ethical Culture, 2 W. 64th St. (874-5210), at 6:15. $6.

OTHER COLOURS—Music for combinations of flute, voice, cello, piano, by Ives, Ravel, Nin-Culmell, Honegger, Jolivet; new works by Cohen, Asch. St. Joseph's Church, Sixth Ave. and Washington Pl., at 8. $7.50.

MEZZO POWER—Sopranos Laurie Carley, Isabelle Ganz, Mary Ann Hart, Mihal Shiff; pianists Walter Hilse, William Komaiko; clarinetist Virgil Blackwell, violist John Graham. Ives, Kreiger, St. John, Theobald, Ginastera, Wolpe, Q. Porter. New School, 66 W. 12th St. (741-5690), at 6. $4.

MOOD ELLINGTON—A seven-piece ensemble featuring trumpeter Ellen Seeling, tenor saxophonist Jean Fineberg, vocalist Tom Briggs. Contemporary arrangements of classic Ellington works. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9. $6; $5 in advance.

ART BLAKEY JR. AND THE METROPOLITAN ALL-STARS—Jazz. CUNY Graduate Center, 33 W. 42nd St. (790-4554), at 8. Free.

DOC CHEATHAM, trumpeter. Jazz at Noon—a luncheon jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

THE KINANDERS PRESENT—"Two-Piano Concert," with Jane Carlton, Janine diStephan, Joseph Summers, Sam Warner. Music by Bach, Lecuona, Beethoven, Rachmaninoff, others. Hotel Wellington Laurelton Room, Seventh Ave. and 55th St., at 7:30. Contribution.

LA TROUPE MAKANDAL—Drummer Augustin Frizner and company, in a Haitian voodoo ritual. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $8.

SIMONE FORTI—"An evening of sketches in movement and sound that reach forward and backwards in time." Roulette, 228 W. Broadway (219-8242), at 9. $5.

STATEN ISLAND SYMPHONY, Robert Kogan conductor; pianist Henry Shapiro. Berlioz's *Symphonie Fantastique;* Ravel's Piano Concerto in G; new work by Cucinotta (world premiere). College of Staten Island, Sunnyside Campus, 715 Ocean Terrace, at 8. $7.

BROOKLYN COLLEGE SYMPHONIC BAND, Ainslee Cox conductor. Music of Beethoven, Dvorak, Verdi, Ponchielli, Sowerby, Earnest, Bernstein. Whitman Hall, Brooklyn Center, at 8. $3.

LOS JIBAROS PROGRESISTAS, "The Hillbillies." Original zarzuela by Manuel Gonzalez. Gould Memorial Library, Bronx Community College, University Ave. and 181st St., at 11:30 a.m. Free.

DAVE GOLDMAN, singer-guitarist. Folk music. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, April 14

Y CHAMBER SYMPHONY GOES BAROQUE, Vittorio Negri guest conductor; soprano Kristine Ciesinksi, mezzo-soprano Katherine Ciesinski, guitarist Eliot Fisk, flutist Thomas Nyfenger, oboist Ronald Roseman. C.P.E. Bach's Flute Concerto in G; Vivaldi's Oboe Concerto in d and Guitar Concerti in D and C; Pergolesi's *Stabat Mater.* 92nd Street Y at 8. $10-$15.

MILWAUKEE SYMPHONY ORCHESTRA, Lukas Foss conductor; soprano Erie Mills, soprano Irene Gubrud, tenor Barry Busse, baritone David Berger, Wisconsin Conservatory Symphony Chorus. Ives's *Steeples and Mountains* and *Decoration Day;* Druckman's *Aureole;* Mozart's Mass in c, K. 427, "the Great." Carnegie Hall at 8. $8-$15.

NEW YORK PHILHARMONIC—See 4/12.

THE NEW YORK RENAISSANCE BAND, Sally Logemann director. "Music in the Age of Discovery." Arbeau's Dance Music from "Orchesographie"; Playford's Dance Music from "The English Dancing Master." Alice Tully Hall at 8. $9, $11.

PHILHARMONIA ORCHESTRA OF YALE, Otto-Werner Mueller conductor; pianist Claude Frank. Beethoven's *Coriolan* Overture, 12 German Dances, Symphony No. 6, and Piano Concerto No. 5, "Emperor." Alice Tully Hall at 3. $8-$12.

LITTLE ORCHESTRA SOCIETY, METROPOLITAN SINGERS, GREEK CHORAL SOCIETY, Dino Anagnost conductor; soloists Sheryl King-Lazzarotti, Judith Harris, Michael Handy, Matthew Lau. Handel's *Messiah,* Parts I and II. At the Greek Orthodox Archdiocesan Cathedral of the Holy Trinity, 319 E. 74th St., at 8. $8-$25.

SEYMOUR LIPKIN, pianist. Works by Haydn, Beethoven, Ravel. Cathedral of St. John the Divine, Amsterdam Ave., at 112th St. (678-6888), at 1:30. Free.

COSMOPOLITAN SYMPHONY ORCHESTRA, Meir Minsky conductor; pianist Paul Ostrovksy, violinist Arturo Delmoni, cellist Simca Heled. Music of Mozart, Beethoven, Wagner, Dvorak. Town Hall at 2. Contribution.

GILBERT KALISH, pianist/**CONCORD QUARTET.** Music of Haydn, Druckman, Schumann. Metropolitan Museum at 8. $10.

DELMAR PETTYS, violinist/**GREGORY DAVIS,** pianist. Sonatas by Copland, Fauré, Prokofiev; Brahms's *Sonatensatz.* Carnegie Recital Hall at 2. $6.

JACQUELYN HELIN, pianist. Bach-Busoni, Schubert, Copland, Schumann. Carnegie Recital Hall at 8:30. $7.

DMITRY RACHMANOV, pianist. Bach, Haydn, Schumann, Rachmaninoff, Prokofiev. Carnegie Recital Hall at 5:30. $6.

HARLEM BLUES AND JAZZ BAND, with tap dancer Tina Pratt. An evening of Ellington music. Jazz Center of New York, 380 Lafayette, at 9 and 11. $4, $5.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

JOEL PERRY BAND—Jazz. Citicorp at 6. Free.

TERRY MURRAY, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

BILL STAINES, singer-composer. Folk music. P.S. 41, 116 W. 11th St. (594-8833), at 8. $7.

PETER SERKIN, pianist. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080), at 8:30. $8-$10.

HELEN CAMPO, flutist, with pianist Bernard Rose. Bach, Doppler, Paganini, Roussel. Wave Hill, 252nd St. and Independence Ave. (549-2055), Riverdale, Bronx, at 3. $6.

ROSLYN ARTIST STRING QUARTET—Forest Hills Library, 108-19 71st Ave., Queens, at 2. Free.

JORGE DALTO, pianist. Premiere of his new tango-jazz-operetta suite. CCNY Aaron Davis Hall, Convent Ave. and 134th St., at 8. $6.50, $8.

Sunday, April 15

LIBERACE—In concert, at Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 7:30. Also 4/17-29. $20, $25.

TOKYO STRING QUARTET / RENATA SCOTTO, soprano. Schubert's Quartet in g, D. 173; Beethoven's String Quartet No. 10, "The Harp"; Wolf's *Italian Serenade* in G; Respighi's *Il Tramonto.* Alice Tully Hall at 3. $12.

JUDITH BLEGEN, soprano, with pianist Martin Katz. Songs by Mendelssohn, Spohr, Wolf, Rodrigo, Menotti, Schubert. Alice Tully Hall at 8. $15.

HORACIO GUTIERREZ, pianist. Haydn, Schumann, Beethoven's *Hammerklavier* Sonata, No. 29. Avery Fisher Hall at 3. $7-$13.

ELVIS COSTELLO—Fisher Hall at 8:30. Sold out.

ELIZABETH RICH, pianist. Mozart's Sonatas Nos. 11, 12, 13, 14; Fantasie in c. Merkin Concert Hall at 3. $7.

KOREAN CHURCH AND INSTITUTE CHOIR, Hyunjoo Yun director. Sacred choral works, Baroque to Romantic. Merkin Concert Hall at 8. $12.

BENJAMIN OREN, pianist. Beethoven's Sonatas in c, in E, in C "Waldstein." Carnegie Recital Hall at 5:30. $7.

CREMONA STRING QUARTET—Carnegie Recital Hall at 8:30.

NEW YORK PHILHARMONIC ENSEMBLES—Piston's *Three Counterpoints* for String Trio; Spohr's *Nonet;* Dvorak's *Wind Serenade.* Asia Society, 725 Park Ave. at 70th St., at 5. $10.

CHAMBER MUSIC, for strings and flute, by Purcell, Bartók, Dvorak, Mozart. Nicholas Roerich Museum, 319 W. 107th St., at 3. Free.

WESTBETH CHAMBER WINDS—Citicorp at 6. Free.

WON-KYUNG CHO, actor-dancer/**SANG-WON PARK,** vocalist and kayagum virtuoso. Korean classical music and dance. Metropolitan Museum Uris Auditorium, 81st St. entrance, at 2:30. $6.

HAVANA SINGS!—Anthology of Cuban music from the 18th century to today. Repertorio Espanol, 138 E. 27th St. (889-2850), at 7. $12.

BARBARA HELD, flutist/**DOUGLAS EWART**, flutist. "Shaping the Breath" series. Ms. Held plays works by Santos, Sharp, Singleton—works written for or commissioned by her. Mr. Ewart plays his own works. PASS, 512 W. 19th St. (206-1680), at 8. $5.

DIANA DAVID/PAUL GAUDYNSKI/THOMAS GAUDYNSKI—Compositions and improvisations for voice, piano, strings, percussion, electronics. Roulette, 228 W. Broadway (219-8242), at 9. $5.

ANN SCHEIN, pianist. Schubert, Bartók, Schumann. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. $6.50.

ANTIQUITY, "a new-age folk band," with Maryellen McCabe. 14 East, at Emanu-El Midtown Y, 344 E. 14th St. (674-7200), at 4. $5.

OMNI ENSEMBLE—Works of Bach, Roussel, Alpher, Musgrave, and the Ensemble. Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope (622-3300), at 7. $6.

CONCERTS IN CHURCHES—Douglas Drake, organist: Brahms, Franck, Alain, Sowerby, Mendelssohn, played on the 4-manual instrument. First Church of Christ, Scientist, 96th St. and C.P.W., at 3. Free. . . Bronx Arts Ensemble, James Kurtz conductor: Bach's Cantata No. 4; Buxtehude's "What So E'er Ye Do"; Mozart's "Ave Verum" Chorus; Haydn's Symphony No. 44 in e. Fordham U. Church, Bronx Rose Hill Campus, at Southern Blvd., at 3. Free. . . Grace Church in New York Choral Society, Frank Cedric Smith director; chamber orchestra, soloists Dilys Smith, Anita Gatti, Stanley Warren, William Bonecutter. Bach's *St. John Passion.* Grace, Broadway and E. 10th St., at 4; $5 suggested donation. . . Canterbury Choral Society, Charles Dodsley Walker conducting double orchestra and chorus; soloists Grayson Hirst, Norman Andersson, Jennifer Barron, Jean Kraft, Gary Glaze, John Ostendorf. Bach's *St. Matthew Passion.* Heavenly Rest, Fifth Ave. at 90th St., at 3. $5 suggested. . . Bach Choir, soloists and Orchestra, Frederick Grimes organist-conductor: Bach Vespers. The Cantata No. 182 and Prelude and Fugue in D. Holy Trinity Lutheran, C.P.W. and 65th St., at 5; offering. . . Decus Musicae: Rameau, Quantz, Bach, Boismortier, Handel. Metropolitan-Duane, 201 W. 13th St., at 3. $5 suggested. . . Joel Forrester and Denman Maroney. "Two Pianos." St. Peter's, Lexington Ave. and 54th St., at 7. $4.

Opera

Metropolitan Opera

TO APRIL 21—$12-$75. Mon., 4/9, at 7: Verdi's *Don Carlo,* Levine conducting; with Stefka Evstatieva (debut), Verrett, Ciannella, Hynninen, Plishka, Hines. 4/10 at 8: Britten's *Billy Budd,* Atherton conducting; with Duesing, Cassilly, Morris, Glossop, Clark, Robbins, Best, Flagello, Velis. 4/11 at 8: Puccini's *Manon Lescaut,* Santi conducting; with Neblett, Moldoveanu, Schexnayder, Tajo. 4/12 at 8: Mozart's *Die Entführung aus dem Serail,* Rudel conducting; with Garner, Bradley, Araiza, Laciura, Korn, Castel. 4/13 at 7: *Don Carlo;* with Caballe, Ciannella, Bruson, Hines, Joseph Rouleau (debut). 4/14 at 2: *Billy Budd;* same as 4/10; broadcast, WQXR. 4/14 at 8: *Manon Lescaut;* same as 4/11, except Alexander for Moldoveanu, Berberian for Tajo.

Vienna Voksoper
At the New York State Theater

AMERICAN DEBUT of this 200-member company, with three operettas in repertory, 4/10-22: 4/10, 14, 19, 20 at 8; 4/14 at 2, Johann Strauss's *Die Fledermaus.* 4/11, 17, 21 at 8; 4/15, 21 at 2, Lehar's *The Merry Widow.* 4/12, 13, 18 at 8, 4/22 at 2, Kalman's *Czardas Princess.* Conductors: Caspar Richter, Rudolf Bibl, and Karl Heinz Dold. $5-$45.

Other

RUDDIGORE, by Gilbert and Sullivan. New York G & S Players. Symphony Space; 4/13 at 8; 4/14 at 3 and 8; 4/15 at 2 and 7. $9-$15; children under 13, seniors, $7-$12.

LA TRAVIATA, by Verdi. Amato Opera, 319 Bowery (228-8200). 4/13, 14, 27, 28 at 7:30; 4/15, 29 at 2:30. $8.

IL BARBIERE DI SIVIGLIA, by Paisiello. Version in Italian by the Opera Shop of the Vineyard Theater, using a Mozart interpolation. 309 E. 26th St. (683-0696). 4/12, 14 at 8; 4/15 at 3. $10.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). To 4/22, Johann Strauss's *A Night in Venice.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

THE BARBER OF SEVILLE, by Rossini. Opera Stage of the Brooklyn Lyric Opera. Holy Name, Amsterdam Ave. and 96th St. (837-1176). 4/12 at 7:30. $4.

GILBERT AND SULLIVAN MUSIC HALL—A Gilbert & Sullivan Society evening. Community Church, 40 E. 35th St., 4/14 at 7:30. Free.

Dance

Paul Taylor Dance Company
At City Center

TO 4/15—$12-$30. 4/11 at 8: *Images; Lost, Found, and Lost; Cloven Kingdom.* 4/12 at 8: *Airs, Big Bertha, Duet From Lento, . . .Byzantium.* 4/10,13,8,4/15 at 3: *Equinox, Snow White, Profiles, Esplanade.* 4/14 at 8: *Arden Court, Runes, Sunset.*

The Feld Ballet
At the Joyce Theater

APRIL 10-MAY 13—$20. 4/10 at 7: *Straw Hearts, Intermezzo, The Jig Is Up* (premiere). 4/11 at 8: *Anatomic Balm, Pavement, Intermezzo.* 4/12 at 8: *Anatomic Balm, Summer's Lease, The Jig Is Up.* 4/13 at 8: *The Consort, Intermezzo, Straw Hearts.* 4/14 at 8: *The Consort, Adieu* (premiere), *The Jig Is Up.* 4/15 at 2: *Anatomic Balm, Danzon Cubano, La Vida, The Jig Is Up.* 4/15 at 7:30: *Straw Hearts, Adieu, The Jig Is Up.*

Royal Winnipeg Ballet
At the Brooklyn Academy of Music

APRIL 10-15—$6-$18. Program A: 4/10 at 7, 4/14 at 8, 4/15 at 2: *L'Estro Armonico, Moments Shared, Translucent Tones, Lento a Tempo e Appassionato, Pas d'Action.* Program B: 4/11-13 at 8, 4/14 at 2: *Giselle* (alternating casts feature Evelyn Hart with Henny Jurriens, and David Peregrine with Jolinda Menendez).

Other

THE ADAPTORS MOVEMENT THEATER—*Autobahn,* written and directed by Tony Brown and Kari Margolis. BACA's Downtown Cultural Center, 111 Willoughby St. (596-2222). 4/12-14 at 8. $5.

BETH CACHAT DANCE COMPANY—With the Diane Jacobowitz Dance Company and Laura Shapiro. YWCA, Lexington Ave. and 53rd St. (755-4500). 4/9 at 8. $4.

YOSHIKO CHUMA and the School of Hard Knocks in *The Eager Witness,* a thriller. Japan House, 333 E. 47th St. (752-3015). 4/9-12 at 8. $7.50.

DANSPACE PROJECT—Barry Davison and Elizabeth Adams in *The Heart of Things,* a multi-media piece. St. Mark's Church, Second Ave. and 10th St. (674-8112). 4/12, 13 at 8:30. $4.

DANCE CONCERT—New York City Dance Exchange, Tokunaga Dance Ko, and Mafata Dance Company. YWCA, Lexington Ave. and 53rd St. (755-4500). 4/16 at 8. $4.

ANGELIA LEUNG FISHER AND ANN RODIGER—la-nyc danceworks, a collaborative concert. Kiva, 309 Canal St. (966-5259). 4/12, 13, at 9. $5.

KAZUKO HIRABAYASHI DANCE THEATRE—Works by June Finch, Catherine Hondorp, Renee Wadleigh, Robert Wechsler, and K. Hirabayashi. Theater, 330 Broome St. (966-6414). 4/13, 14 at 8, 4/15 at 3. $6.

RISA JAROSLOW AND DANCERS Manhattan Community College, 199 Chambers St. (924-0027). 4/12-14 at 8:30, 4/15 at 3. $6.

KAREN MACINTYRE DIRECTS—*The Life in a Day.* Tyson Studio, 1026 Sixth Ave. (246-8484). 4/12, 13, 14 at 8. $6.

MUSIGN—An ensemble of hearing-impaired performers from Berkeley, with *New Ventures.* Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 4/12-14 at 8, 4/15 at 3. $7.

NANCY STERN BAIN AND DANCERS—Collaboration with visual artist Richard Rutner, and music from The Swinging Madisons. Merce Cunningham Studio, 463 West St. (858-7125). 4/13 at 9; 4/14, 15 at 8. $6.

LESLEY POWELL AND JENNIFER SALK—A program of their works. Washington Square Church, 133 W. 4th St. (624-0907). 4/13,14 at 8. $5.

PILAR RIOJA—The Spanish dancer in "Flesh and Soul of the Baroque." Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850). Thru 4/29, Tues.-Sat. at 8, Sun. at 3. $15-$20.

RIVERSIDE DANCE FESTIVAL—4/10, 12, 14 at 8: Larry Hyman/The Moving Theatre Co., with two premieres. . . 4/11, 13 at 8, 4/15 at 2: Dance Kaleidoscope, a repertory company from Indianapolis. Riverside Church, the Drive at 120th St. (864-2929). $6.

RUSH DANCE—Six-member company dances works by choreographer-director Patrice Regnier. At home, 392 Broadway (473-4602). Fri., Sat. at 8, thru 5/5 (except 4/20 and 21). $7.

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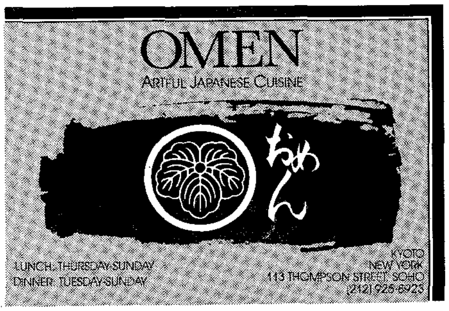

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OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—The annual extravaganza, with lots and lots of clowns, aerialists, white tigers, elephants, music, animal trainers, and more. Madison Square Garden, To 6/3 (564-4400). $6.50-$10.50, with children less at some. Note: some performances may be canceled because of hockey playoffs. 4/10, 14 at 10:30 and 2:30; 4/11, 13 at 1:30, 7:30; 4/12 at 10:30 and 7:30; 4/14 at 10:30 and 2:30; 4/15 at 1 and 5:30.

THAT'S ENTERTAINMENT—The week offers these unexpected diversions: Alice Duer Miller's story became the Kern-Harbach musical *Roberta,* of fond theater and movie memory, complete with "Smoke Gets in Your Eyes," "Lovely to Look At," and "The Touch of Your Hand." A once-only concert version turns up at Town Hall, 123 W. 43rd St. (840-2824), 4/15 at 8, and it promises to be faithful to the 1933 version. Arlene Francis hosts, and stars are Loni Ackerman, Mia Dillon, David-James Carroll. $12.50, $16.50... Wagner, Gilbert and Sullivan, the mincing madrigal soprano—no one is safe when Anna Russell is abroad in the land. The lady says it's her farewell, but maybe if we say, real loudly, "We believe!," she'll stay among us. Date is 4/15 at 8, at Carnegie Hall; $12.50-$20... The Kitchen, 59 Wooster St. (925-3615), has been taking part in a festival of new German music, and 4/12-15 at 8:30, the five-member Hamburg group known as M. Raskin Stichting Ens will hold forth in a mutimedia series, "Studies on Entertainment," different each night. $5... The American Museum of Natural History, C.P.W. at 79th St., offers special programs in its Leonhardt People Center each weekend in April—dance, music, lectures, craft demonstrations. Check in to learn the whole program, 4/14-15, for example, there'll be Mexican regional dances, South American folktales told to guitar music, a lecture on Ecuadorian art, and, at 3:30, a piano concert by Marco Rizo of Latin American music.

THOUGHTS ON THE HOLIDAYS—The last event in Riverside Church's Lenten series is "a simple feast," during which one shares food and artistic creations that might be a poem, a story, a song. At the Church, the Drive at 122nd St.; phone 222-5900 for details; $3 at the door... The annual model seder, "a symbolic ceremony and mini-meal," given by the Yorkville Catholic-Jewish Council, is set for 4/10 at 7, at the Church of St. Jean Baptiste, 175 E. 75th St... It's free, but you must reserve (472-1823, evenings)... The Ukrainians have made a national skill of the intricate and scary art of decorating Easter eggs, and the Ukrainian Institute of America will have live and filmed demonstrations, 4/14, 10-6, and 4/15, 1-6. 2 E. 79th St. (288-8660). There'll be other holiday exhibits too; free... A family Passover workshop led by Rabbi Lavey Derby features songs, crafts, snacks, and some words about the seder. At the 92nd Street Y, Lexington Ave. (427-6000, ext. 233), 4/15 at 2. $5 adults, $3 children.

SOUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

BROWSERS' DELIGHTS, and for buyers too: At the Public Library, Lincoln Center, 4/15, noon-5, a benefit sale will offer vintage records, both 78's and LP discs, from musical comedy, jazz, film soundtracks, classical music, with artists from Josephine Baker to Elisabeth Schwarzkopf, from Astaire in the '30s to Burnett in the '60s. Prices start at 25 cents, and admission is $2. The Rodgers and Hammerstein Archives of Recorded Sound at the Library benefits... Out in Sunnyside, Queens, a spring boutique sale at the Lincoln Savings Bank, 46-10 Queens Blvd., 4/13-14, offers handmade items and holiday gift ideas. Regular bank hours, and Sunnyside Community Services benefits... A regular Saturday Garage Sale is the lure at the Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park, Queens. Hours are 11-3, and you'll find most everything but clothes... Heirloom Exchange days, a two-day tag sale, 4/12, 13, Thurs. 1-8, Fri., 10-4, with an auction 4/14, 1-4. All at the Hudson River Museum, Yonkers (914-963-4550). $3 includes admission all three days... Park Slope Artists is an enormous open house in Brooklyn, 4/14-15, noon-6. Over 60 artists invite you to their studios to look, ask questions, perhaps to buy. There's a map with addresses marked. Information: 499-5992, 768-0050

Tours

CHINATOWN AND LITTLE ITALY—A "snacks and sights safari," with Adventure on a Shoestring (265-2663). 4/14 at 11 a.m., meet NW corner of Canal and Mott Sts. $5, plus food money.

MILLIONAIRES' ROW, Part I, "New York's Gold Coast." A New York Walk-About (582-8083 weekdays; 914-834-5388 evenings, weekends). 4/15 at 11 a.m. and 2, meet on NE corner of Fifth Ave. and 58th St. $5.

HISTORIC CITY HALL, CHINATOWN, LITTLE ITALY, including the Civic Center and Newspaper Row. Holidays in New York (765-2515). 4/15 at 2, meet on steps of City Hall. $5.

TOURS WITH THE 92ND STREET Y—Pre-registration required (427-6000, ext. 179). 4/15, 1-4, Artists' Hospitality tour, to three Tribeca studios; $12. 4/15 at 11 a.m., "Aristocracy in the 19th Century," Astor Place and Bond St.; $7.

URBAN PARK RANGERS—Tours and workshops, free unless noted. Bronx: Mysteries and legends of Indian spring-planting rituals; 4/14, meet at 1, Crotona Boathouse (589-0096), Crotona Park East between Charlotte St. and Suburban Pl. 4/15 at 1, meet at Van Cortlandt Park Visitors Center, Broadway and 242nd St. (548-7880), for a workshop on fossils... Brooklyn (856-4210): 4/14 at 1, meet at the Sea Lion pool, Prospect Park, for a look at the Zoo's past, present, future. 4/15 at 1, meet at St. Edwards Pl. and Myrtle Ave., to learn about Ft. Greene street-tree care... Manhattan (397-3091): 4/14, 11-3, at the Loeb Boathouse, Central Park, a bike clinic, with a bike tour at 1. 4/14 at 2, meet under the arch, Washington Square Park, foot of Fifth Ave., for a tree-study session. 4/15 at 2, meet at Soldiers and Sailors Monument, Riverside Dr. and 89th St., for a look at Riverside Park's four levels... Queens (699-4204): 4/15 at 1, meet at Flushing Meadow Administration Bldg., south of Roosevelt Ave. east of 114th St., for a session on the history of kites and how to make and fly them.

SOHO ARTISTS' STUDIOS—A walk with the Floating Gallery (254-3690). 4/14 at 1. Phone for meeting place. $5.

BACKSTAGE AT THE WALDORF—Art-in-Action (914-725-3480). Includes a food lecture-demonstration, luncheon, visits to the kitchen, Art Deco public and private spaces. 4/11, 11-3:30; $60.

NBC STUDIOS—These popular tours are back—a 55-minute visit backstage at Rockefeller Center, from sets to control rooms. Mon.-Sat., 10-4 (664-4000), at regular intervals, 30 Rockefeller Plaza (49th-50th Sts.). $4.25.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat... Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

SOUTH STREET SEAPORT MUSEUM—(669-9400). Daily tours of ships and the area's streets; 50 minutes, on the hour, noon to 4. Daily at 1 and 3, "Weathered Witnesses," tour of the "unfinished" Seaport. Daily at 1, tour of the *Wavertree.* Phone for price information.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 4/15, Crestwood in Westchester. $15. Phone for meeting place.

GOURMET BICYCLE TOURS, with the Hungry Pedalers (473-6829). 4/14, a visit to the Little Italy of the Bronx, winding up with a European picnic at the Botanical Garden. Meeting time: 8:45 a.m. Food is not included in price: $9 on day of trip ($17 for two); $7 by mail (771 West End Ave., 12-J, New York 10025).

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 4/14, Riverside Park. 4/15, Flushing Meadow Park. Both noon-4; $15; phone (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Also see "Urban Park Rangers," above. 4/14 at 1, meet on City Hall steps for a Civic Center tour, also South Street Seaport. $3. 4/15 at 1, meet at Jamaica Bay Wildlife Refuge for a bird walk Free (474-0613).

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 4/14, Monmouth County, N.J. 4/15, L.I. South Shore; $10 without transportation,$18 with. Reservations required.

Sports

BASEBALL—Season's home openers. **Mets:** Shea Stadium, Flushing (507-8499). $3-$8. 4/17, 18, 19 at 1:35, vs. Montreal... **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. 4/10 at 1, 4/12 at 8, vs. Minnesota; 4/13 at 8, 4/14 at 3:20, 4/15 at 1, vs. Chicago.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. 4/9 at 7:35, vs. Cleveland. 4/14 at 9, vs. Philadelphia.

HOCKEY—Stanley Cup playoff schedule not known at press time.

INDOOR SOCCER—**New York Arrows,** at Nassau Coliseum, Uniondale, L.I. (516-692-7769). 4/13 at 8:05, vs. Wichita. 4/15 at 2:05, vs. Memphis. $12.

BOXING—All-star pro bouts. Madison Square Garden Felt Forum (564-4400). 4/13 at 7:30. $10, $15.

SQUASH RACQUETS—Rolex U.S. Open Championships. The top hard-ball players compete at the Yale Club, 50 Vanderbilt Ave. (661-2070). 4/12 at 4 and 7; 4/13 at 1 and 7; 4/14, 15 at 1. $15-$25.

Children

GREAT EGG EVENT—The Bronx Zoo's fourth annual celebration, 4/14, 15, 11-3:45. Games, egg-rolling, and an egg slalom. The World of Birds has some hatching scheduled, and there'll be entertainment and workshops until 3. At 3:15, a pageant, followed by the spring parade. Zoo admission $1, adults $2.50.

LITTLE ORCHESTRA SOCIETY BIRTHDAY SALUTE—Music, fanfares, tributes, and surprises. Dino Anagnost conducts. Avery Fisher Hall, Lincoln Center (757-5496), 4/14 at 11 a.m. and 1. $6-$12.50.

INDRANI & SUKANYA—Classical Indian dance. Intermission refreshments and entertainment, too: learn to wrap a sari and play the Indian game rangoli. Asia Society, 725 Park Ave. at 70th St. (288-6400). 4/14 at 2:30. $5, adults $7.

TIP TOP TAP—Jazz and tap dance, by N.Y.C. Tapworks. With live music. Brooklyn College Center, Whitman Theater (462-3525), 4/14 at 1. $5.

ALBEE SQUARE MALL, 1 DeKalb Ave., Brooklyn. 4/11-20, Easter-egg-coloring contest; entry forms at Encyclopedia Britannica information booth, street level. 4/12-28, Happy Hoppy Hopalong, the Mall's Easter Bunny, will greet visitors.

SPRING BLOSSOMING—For 4-6-year-olds only; pre-registration required; "see, hear, and touch the park as it reveals its springtime beauty." Games, stories, refreshments. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 4/11, 14, 19, 27, 29, 1-3. $3

A MIDSUMMER NIGHT'S DREAM—Music-and-dance adaptation designed to include hearing-impaired audiences. Children's Theater, Marymount Manhattan College, 221 E. 71st St. (472-3800, ext. 573). 4/11, 13 at 7:30; 4/14 at 1:30 and 3:30. Free; donations welcome.

ONCE UPON A VINE, a musical play. The Heights Players, 26 Willow Pl., Brooklyn (237-2752), Sat. and Sun. at 2, thru 4/22; also 4/13 at 8. $3.

BOTTOM'S DREAM—Comic opera based on Shakespeare. On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). 4/14, 4/16-19, 4/28, 5/5, 12, at 1 and 3:30. $3, adults $4.

RING AROUND A RAINBOW—A puppet show about good health, by Shadow Box Theatre. P.S. 191, 210 W. 61st St. (877-7356). 4/9, 11, at 10:30 a.m. 4/10, 12, at 10:30 a.m. and 1 p.m. $3.

THE CATS—Puppet-Folk Theatre Co. with a musical shadow play. 53 Hudson St., 3 blocks north of Chambers (249-4325). Sat. and Sun. thru April (except Easter weekend), at 3. $2.50; adults $4.

PUPPET PLAYHOUSE—An environmental center, with weekly entertainment. Fireboat House, foot of

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OTHER EVENTS

90th St., and the East River (879-3316). 4/14 at 11, 1, and 3: "The Lion and the Mouse," performed by Mary Churchill of the Cranberry Puppets. $2.50.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 4/15, 29 at 1:30, "Funzapoppin Magic Show." Audience participation, magic, and more. $3.50.

THE DREAMSTUFF REVUE, with Pady Blackwood's Marionettes. Sun. at 1, thru April, except Easter. Old First Church, 729 Carroll St., Brooklyn (638-5725). $3.50.

HANSEL AND GRETEL—Cottage Marionette Theater, Swedish Cottage, near Central Park West and 81st St. footpath. (988-9093). Sat. thru 6/2. $1.50.

ONCE UPON A. . .SUNDAY—Storytelling for ages 5 and up. 92nd Street Y on Lexington Ave. (427-6000, ext. 137). 4/15 at 11 a.m., Peninnah Schram, with stories for Passover. $3.50.

TALES OF PUFF THE MAGIC DRAGON—Papageno Puppet Theater in a musical version for rod puppets. West Side YMCA, 5 W. 63rd St. (877-4852). Sat. at 2:30 and 3:30, Sun. at 1 and 2. $2.50.

LITTLE PEOPLE'S THEATRE COMPANY—New shows: "Hansel and Gretel," Sat. and Sun. at 1:30, and "Goldilocks and the Three Bears," Sat. and Sun. at 3, thru 6/24. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

SUZANNE'S FOREST FANTASY, with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 4/15; also Mon., 4/16. $2.50. Reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. at 1, "Skye, the Kingdom of Dragons"; at 3, "The Snow White Show." Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show"; at 5, "Ride With Me to Freedom." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy. Sat. and Sun. at 1, 2:30, 4. $4

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 4/14 at 1:30: The Nifty Puppeteers in "The Shepherd and the Spider." $2.50. . . Please Touch Demonstration follows at 2:40. $1.

EEYORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404). Also 4/15 at 1 West Side, 2:30 East Side, David Adler and Linda Heller in a Passover story hour.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. 4/14 at 1, the Dere Family Players with Central Park's Just-So Stories. Free, but must pre-register (772-0210).

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): 4/16 at 6: "The Adventures of Robin Hood," the 1938 Errol Flynn movie; free. Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. 4/12 at 4, short films, ages 3-8. . . Muhlenberg branch, 209 W. 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish. . . Washington Heights branch, 1000 St. Nicholas Ave.: 4/11 at 11 a.m., films for pre-schoolers; at 3:30, for older children.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. 4/14 at 1:30 and 3, 4/15 at 3, "Making Your Mark," workshop about the new exhibit by former graffiti artists. Free with museum admission. 4/15 at 1:30, the Penny Jones Puppets perform; $3.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. Also, 4/14 at 2: Instant Puppets, with Georgie Alexander-Greene. . . "Theme" programs Sat. and Sun., with talks, workshops, films, etc. 4/14, 15, Ancient Greek Art.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. $1. Special exhibits: "Things That Go Bump, Bang, and Rat. . .Tat. . .Tat," by Alice Eve Cohen. "Soundtracks," on sound and music, environment, participation, and education. 4/14, 15 at 1:30, films, followed by workshop to create murals and sound effects. Free with Museum admission. . . *At the Museum's "Once Upon An Island"* exhibit at S.I. Mall: 4/14 at 1:30, workshop on the Lenape Indians. 4/15 at 1:30, workshop on skills of the early Dutch colonists. 50 cents, adults $1

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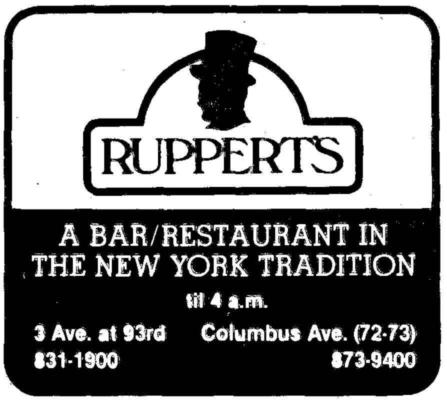
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KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs. 6-1 a.m., Fri.-Sat. to 2 a.m. Bar til 4 a.m. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M).** AE, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FULTON STREET CAFE—11 Fulton St., 227-2288. Casual. American-Seafood. Spcls: steamed 1-lb lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11-4. D daily 4-10. Ent. Thurs.-Sun. 5-11. **(I)** AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern-Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: filet of red snapper steamed with fresh herbs, pan fried filet mignon with courgette squash in puff pastry and fresh thyme sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

NORTH STAR PUB—93 South St., 509-6757. Casual. English-Pub. Spcls: fish & chips, cornish pasties, scotch eggs, steak & kidney pie. Open for L & D daily 11 a.m.-2 a.m. **(I)** AE, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(I)** AE, CB, MC, V.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American-Seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Bar open til 2 a.m. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

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Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun from 10. **(M)** AE, CB, DC, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Spanish. Spcls: mariscada with green sauce, chicken villarroy, veal extremena. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Guitarist Fri.-Sat. 7-midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sauteed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC; MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American.

Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. *Casual. Spanish. Spcls: assorted seafood* with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued *steaks, crawfish. Res. nec. D daily 6-midnight.* S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30. Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Casual. Continental-American. Spcls: stuffed fillet of sole, shrimp francaise, sliced cheddar steak. Res. nec. L Mon.-Fri. 11:30-5. D Mon.-Sat. 5-1 a.m. Ent. Mon.-Sat. Closed Sun. **(M)** AE, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. **(M)** AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St., 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I) Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. *Spcls: oysters, grouper, swordfish, red snapper.* Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTICCIO—447 Third Ave., bet. 30th-31st Sts., 679-2551. Casual. Northern-Italian. Spcls: rotolo di pasta, scaloppine Elisa, pollo marengo. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEASCAPES—202 E. 42nd St., 370-0098. Casual. Continental. Spcls: cappelli d'angel with seafood, shrimp and chipalatas, shrimp Imperial, steak. Res. sug. Open Mon.-Fri. 11a.m.-midnight, Sat.-Sun. 4:30-midnight. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: asparagus festival thru 5/6, tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced rate P 5-11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. *Casual.* American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

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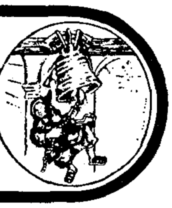

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43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

NORTH PARK—151 E. 49th St., 751-8570. Casual. Hunan-Szechuan-Cantonese-Peking. Spcls: Peking duck, volcano beef, seafood wor bar. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30 p.m., Sat.-Sun. noon-11. Private parties for 15. **(M)** AE, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern-Italian. Spcls: shrimp alla Romano, veal Valdos-

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tano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily *noon* - 3. D *daily* 6 - *midnight.* Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's *own piano* Tues.-Sat. 6-2 *a.m.,* Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. sug. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-11. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

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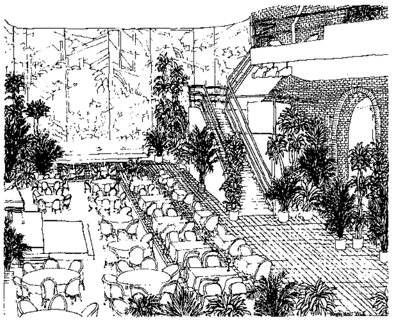

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BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Dress opt. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef bourguignonne. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Closed Sun. **Also La Veranda—60 E. 54th St.**, 758-5560. **(I)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M)**. **Rainbow Grill**: Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

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Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. *Spcls: fish, game. Res. nec. Open Mon.-Sat.* noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L *Mon.*-Fri. 11:30-2:30. S 10:30-1 *a.m.* AE, CB, DC, MC, V.

57th-60th Streets

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

***FONTANA DI TREVI*—151 W. 57th St.,** 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily *noon*-2:30. Cocktails daily 3 *p.m.*-2 *a.m.* **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Dress opt. French. Spcls: pissaladiere, bass with ginger, fresh pasta with lobster and basil, chicken-of-the-day. L daily 11-3. Afternoon tea 3-6. D daily 6-midnight. **(M)** AE, MC, V.

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LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E).** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: súshi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Res. nec. Ent. daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

GARDENIA—1373 First Ave., bet. 73rd-74th Sts., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Tues.-Sun. 6-midnight. Closed Mon. **(M)** AE.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3, Sun. to 4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. Reduced rate parking after 5. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L *Mon.-Fri. noon-3.* D *Mon.-Sat.* 5:30-*midnight.* Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling *with red cabbage and calvados, rosettes* of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse *rose, la côte de veau tourangelle. Res. sug.* L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

QUO VADIS—23 E. 63rd St., 838-0590. Jacket required. Italian. Spcls: antipasto, zuppa de pesce, veal chop Valdostana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Private parties for 50. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. *Casual. American-Continental.* Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, *Sun. to* 11. **(I-M)** AE, CB, DC.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. *American-Continental. Spcls:* mussels marinière, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily *noon*-3. D *Mon.-Sat.* 6:30-10:30. **(M)** AE, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. *Casual. Japanese. Spcls: sushi, sashimi, teriyaki.* Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

WUGIE'S—1319 Third Ave., bet. 75th-76th Sts., 879-1001. Casual. American. Spcls: Wugie's *chicken, barbecued ribs, guacamole, pasta penna* alla vodka. Res. sug. D Sun.-Tues. 6-1 a.m., Wed.-Thurs. to 2, Fri.-Sat. to 3. Ent. **(I)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 10-4. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CAFÉ LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 *a.m.*-2:30 *a.m., Fri.-Sat. to* 3 a.m. Br Sat.-Sun. 11-2:30. **(M)** AE, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. *Spcls: sushi,* flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress *opt. American. Spcl: fresh fish. Res. nec. Open daily* noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

LITTLE KING—Bayside, 39-31 Bell Blvd., 631-7474. Casual. Continental. Spcls: hamburgers, *french onion soup, steak tid-bits,* 90 *imported* & domestic beers. 30 imported and domestic wines & coffees. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 2 a.m., Sun. 4-11. **(I)** AE, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Tiberio Nascimento. Mon., Alosio Aguiar. Tues. & Wed., George Andre. Thurs., Mario Toledo. Fri., Angela Santos. Sat., Clarice Taylor. AE, CB, DC

BLUE NOTE—131 W. 3rd St., 475-8592. 4/9, Ted Curson All Star Jam. 4/10-15, Stan Getz. 4/16, Chip White Sextet. 4/17-22, Oscar Peterson All Stars. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 4/11, Bo Diddley, John Hammond. 4/13, Buddy Rich and his Big Band. 4/14, Julie Budd. 4/18, 19, David Grisman; Johnny Copeland. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 4/9-14, John Hicks, Jr.; Walter Booker. 4/16-21, Mickey Tucker; Reggie Workman. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 4/28, jazz-pianist Adam Makowicz with Tommy Cecil on bass, Mon.-Sat. 9-midnight. AE, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz-singer Carrie Smith Sun. & Mon. at 9 & 11. Lord Burgess with Eugene Grey, Tues.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 4/12, The Duo: Darol Anger & Mike Marshall. 4/13, Walt Michael and Company. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 4/9, 10, 16, 17, Ed Polcer's Midtown North. 4/11, 18, Hot Club of 54th Street. 4/12-14, Balaban & Cats. 4/15, John Bunch Quintet with Scott Hamilton. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 4/10-15, Odetta-Songs from Everywhere. Shows Sun.-Thurs. 9 & 11, Fri.-Sat. 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 4/9, Sonny Ochs. 4/10, Nancy Shane. 4/11, Lenny Kaye. 4/12, Pierre Bensusan. 4/13, Dave Swarbrick and Simon Nicol. 4/14, Rachel Faro. 4/15, Jane Brucker. 4/18, Annie Golden. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 4/9, Hal Schaefer with Harvie Swartz. 4/10-12, Rahn Burton Duo. 4/13, 14, Reggie Workman with Stanley Cowell & Akear Ali. 4/15, 16, Carol Fredette with Steve Kuhn & David Finck. **Upstairs:** Thurs. at 10, Fri. at 8 & 10, *Strange Behavior,* starring Jack Gilpin and Ilene Kristen. The High Heeled Women every Sat. at 9. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller and Jimmy Raney. Mon.-Fri., 5-10, Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 4/10-14, pianist Ronnie Mathews with Ray Drummond on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 4/9, 16, Toshiko Akiyoshi's New York Jazz Orchestra featuring Lew Tabakin. 4/10-15, Gil Evans' Orchestra. 4/17-22, Sphere. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 4/21, Estelle Reiner, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Every Wed. from 5-7, "Cocktail Hour Jam Session." Closed Sundays. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band with The High Tones. Tues., Sun., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., Cathy Chamberlain and her Ace In The Hole Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 4/11-13, George Clinton and The P-Funk Allstars. 4/14, Modern English. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 4/11, Nadeen Rich. 4/12, Fred's Band. 4/13, LaZoo; Rhythm Attack. 4/14, Action Faction; Dori Hartley; Clonetones. 4/15, Don Yowell; Ei Eio. 4/18, Sherryl Marshall; Voices. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 4/9, 16, Abdullah Ibrahim with Carlos Ward. 4/10-15, Benny Carter. 4/17-21, David Murray Octet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 4/10-14, Suzette Charles sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 4/9, 16, Don Cherry. 4/10, 17, Junior X and Anthony Kane Blues Jam. 4/11, 18, Elliot Murphy and Band. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 4/9, Luis "Perico" Ortz and Johnny Rodriguez with Ismael Quintana and Raulin. 4/13, *A Night at The Savoy—A Salute to Swing,* with Harold Nicholas, The Norma Miller Jazz Dancers, Eddie Barefield's Savoy Stompers. 4/16, Ray Barretto and his Orchestra; Adalberto Santiago and his Orchestra with Dave Valentin. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 4/10-15, James Moody Quartet. 4/17-22, George Adams - Don Pullen Quartet featuring Dannie Richmond. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. Thru 4/10, Don Lanphere. 4/11-14, Bill Berry. 4/15, Dick Katz. 4/16, Chris Flory. 4/17-21, Two Tenor Boogie. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 4/10-14, guitarist Tal Farlow with Gary Mazzaroppi on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 4/13, 14, Bud Moffett Band; Tommy Joe White. 4/16, Jorma KanKonen. 4/17, Dan Hicks; County Line. AE, CB, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 4/10-15, comedian Larry Miller. Shows Tues.-Thurs. & Sun. at 8:30, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st 82nd St., 861-9386. Restaurant, comedy spot wit improvisational entertainment. Sun.-Thurs. the fu starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnigh AE, MC, V

DANGERFIELD'S—1118 First Ave., 593-1650. 4 9-12, comedian Danny Curtis. 4/13, 14, comedian Bob Nelson and Richie Gold. Mon.-Thurs. 9 & 11:15 Fri. 9 &11:30, Sat. 9 & midnight. Sun. 9:30, talen showcase with m/c Hiram Kasten. AE, CB, DC, MC, V

IMPROVISATION—358 W. 44th St., 765-826 Comics and singers seven nights a week; food; tota informality. No credit cards

MAGIC TOWNE HOUSE—1026 Third Ave 308-2733. Magic cabaret with professional magi cians, Thurs.-Sat. No credit cards

MONKEY BAR—60 E. 54th St., (in Elysee Hotel) 753-1066. Mon.-Fri. pianist Johnny Andrews 5:30-7:30. Continuous entertainment, Tues. Dann Curtis. Wed.-Sat., David Fisher and Mel Martin Closed Sun. AE, CB, DC, MC, V

MOSTLY MAGIC—55 Carmine St., 924-1472 Nightclub/theater featuring magic and comedy Tues., Showcase. Wed., magician Imam wit comedian Terry Day & Pamela Smith. Thurs., magician Joe Devlin with Terry Day. Fri., "Thirteen Magicians on Friday 13th." Sat. magician Mundaka an comedian/magician David Charne. AE, MC, V

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disc with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. 9-4, Sun. 9-3 a.m. AE

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Tues.-Sat. from 10 p.m.-4 a.m. (Cover charge for nonmembers). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 4/12, Glen Covington and his Trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 4/10, Corriente Caliente. 4/11, 12, Olatunji, master drummer from Nigeria. 4/13, Pe de Boi. 4/14, Loremil Machado and the Sarava Bahia Band. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. at 6:30... D'Jamin Bartlett sings 'Lennon and sometimes McCartney,' Tues.-Sat. at 9. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced Parisian revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 4/10-14, Dave Frishberg, Tues.-Thurs. at 8:30, Fri.-Sat. at 8 & 10. Leata Galloway, Tues.-Thurs. at 11, Fri.-Sat. at midnight. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs *at Cafe Versailles) featuring* Mid-Eastern *musicians* and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 4/11, 12, Pudgy followed by Jon Soleather and his 'Cosmopolitan country music.' 4/17-21 at 9, David Brooks presents *The Genius of E.Y. 'Yip' Harburg: His Rhymes and Lyrics.* AE, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 764-6200 **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Fri. & Sat. at 8 & 10:30. Every Thurs. at 11:15, comedy/musical revue *Not So New Faces of '84.* AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Jan Neuberger, Patrick Quinn, Doug Voet, and Barbara Walsh, *Sun.,* Tues.-*Thurs. at 8:30, Fri. &* Sat. at 8:30 and 11:30. 4/12 at 11, Jamie deRoy in *Forbidden Broad.* AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. **Cabaret/ Supper Club:** 4/9, 16, Ruth Waters. 4/11-14, *Hotsie Totsie,* musical produced by Suezette Hilary Rice starring Cindy Roesel, Dana Davis, Steve Watkins, John Burke & Tina Cernero. 4/15, Class Act. 4/18, Cookie Harris. Shows at 8 p.m. AE, MC, V.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 4/10, special jazz buffet featuring the Gordon James Trio—*Inside Out Jazz.* 4/11, musical revue. 4/12, Miles Jaye. 4/13, Dara Norman. 4/14, 21, singer Judy Kreston with David Lahm in *Life Goes On. . .In Cabaret.* Shows at 10 p.m. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** *Right across the hall, with the same stupendous view,* 4/10-5/13, Sy Oliver and his Orchestra play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Revue starring *singer Zahava Zoyan with Tony Middleton, Aris San,* Gabi Shoshan, bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 4/28, singer-pianist Steve Ross presents *A Cavalcade of Broadway Songs Saluting One Hundred Years of Musical Memories,* Wed.-Sat. from 9:30, Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Teri Thornton, Tues.-Thurs. 10-1 a.m., Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 4/14, singer Sylvia Syms, Tues.-Sat. 10 & midnight. 4/17-7/7, Bobby Short returns. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, *Mon., Wed.-Sat. 5-11. Pianist-composer* Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

MADISON TOWERS—22 E. 38th St., 685-3700. **The Whaler Bar:** Singer-pianist Tony Torella performs present-day pop music to jazz of the '30's, to the classics of Porter, Kern and Gershwin, Mon.-Fri. 5-9. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Irene Hartfield Mon.-Sat. from 7:30-11:30, thru 4/14. **La Ronde:** Thru 4/28, New York Express for dancing from 8 p.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Thru 5/6, pianist-singer Nancy Waldman, Tues.-Sat. 8:30-11:30, Sun. 7:30-12:30. **Astor's:** Pianist Barbara Rose, Mon.-Fri., 4-9; Sat., 6-9. The Mike Cerrati Trio, thru 4/28, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Rene Martel plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Thru 4/16, Judith Keithly accompanied by Danny Hurd and Frank Vento perform *Songs to the Tune of William B Williams,* Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. *Singer-pianist* Julie Heberlein Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 4/9, Judith Bro; Michael Hayward-Jones. 4/10, Marion Gallo; J. Glitz. 4/11-14, Cathy Baker; Mary Denise Bentley. 4/15, Marilyn Benkler. 4/16, Ingrid Wang. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 4/9, Carolyn Drocowski; T. Harding Jones. 4/10, Mona Tiglio. 4/11-15, *Nunsense Story* unconven*tional musical.* 4/16, *Ginny Dustin; Christine Don*nelly. 4/17, Tom Dwyer; Connie Pashal. Shows at 8 and 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 4/9, 16, Dick Hyman. 4/10-14, Cyril Haynes. 4/15, Keith Macdonald. 4/17-21, Dick Wellstood. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 4/14, Teddy Robinson and his Duo, Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Singer-pianist Albert Aprigliano plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. AE, DC, MC, V.

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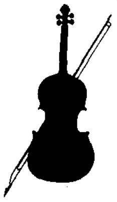

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RADIO HIGHLIGHTS

Wed., April 11

2:06/WQXR-AM/FM—Beethoven: Sym #3 in E-Flat, Op. 55 (Cleveland Orch/Szell).
3:00/WNCN—Tchaikovsky: Sym #2 in c, Op. 17, "Little Russian" (London Sym Orch/Dorati).
WNYC—Shostakovich: Cello Sonata.
4:06/WQXR-AM/FM—Mozart: Divertimento for Winds (Netherlands Wind Ensemble).
5:00/WNCN—Debussy: Triomphe de Bacchus (Luxembourg Radio Orch/Froment).
7:00/WNYC—Schoenberg: Pierrot Lunaire (DeGaetani, Weisberg).
7:06/WQXR-AM/FM—Bach: Sym in F (Munich Chamber Orch/Stadlmair).
8:00/WNYC—Telemann: Cto #5 in b for Flute & Concertante Harpsichord (Robison, Newman).
8:06/WQXR-AM/FM—Haydn: Sym #58 in F (Phil Hungarica/Dorati).
9:00/WNCN—Villa-Lobos: Cadenza from Cto for Guitar (Fisk). Recorded at the 92nd St. Y.
WYNC—Gilbert and Sullivan: The Gondoliers. Simulcast with WNET/13.
11:00/WNCN—Faure: Ballade in F-Sharp, Op. 19 (Tagliaferro, Varsano).

Thurs., April 12

2:06/WQXR-AM/FM—Rachmaninoff: Piano Cto #3 in d, Op. 30 (Ashkenazy, London Sym Orch/Previn).
3:00/WNCN—Loeillet: Sonata for Flute & Continuo in G, Op. 1, #3 (C. Monteux, Kneihs, M. Monteux).
WNYC—Braxton: Composition #95.
4:06/WQXR-AM/FM—Chopin: Mazurka #36 in a, Op. 59 (Ashkenazy).
6:00/WNCN—Schumann: Konzertstuck for 4 Horns & Orch in F, Op. 86 (Chicago Sym Orch/Barenboim).
7:00/WNYC—Milhaud: Violin Sonata #2 (Voicou, M. Haas).
7:06/WQXR-AM/FM—Schubert: Impromptu #1 in c, Op. 90 (Lupu).
8:00/WNCN—Bach: Fantasie and Fugue in g (Rilling).
WNYC—Prokofiev: Sinfonia Concertante (Harrell, Los Angeles Phil/Sanderling).
8:06/WQXR-AM/FM—Bruch: Sym #1 in E-Flat, Op. 28 (Rheinland Phil/Balzer).
9:00/WNCN—Beethoven: Sonata #23 in f, Op. 57, "Appassionata" (Watts).
10:00/WNYC—A. Davis: Still Waters (A. Davis, Newton, Wadud).
11:00/WNCN—Debussy: Sonata for Violin & Piano in g (Silverstein, Thomas).

Fri., April 13

2:06/WQXR-AM/FM—Berlioz: Symphonie Fantastique, Op. 14 (Boston Sym Orch/Munch).
3:00/WNCN—Ysaye: Au Rouet, Op. 13 (Sroubek, Hala).
WNYC—Jones: Sym #8.
4:06/WQXR-AM/FM—Poulenc: Oboe Sonata (Pierlot, Fevrier).
6:00/WNCN—Haydn: Sym #77 in B-Flat (English Chamber Orch/Leppard).
7:00/WNYC—Opera Box: A critical look at the art of Luciano Pavarotti.
7:06/WQXR-AM/FM—Beethoven: Romance #1 in G, Op. 40 (Milstein, Phil Orch/Milstein).
8:00/WNYC—Purcell: In These Delightful Pleasant Groves (Washington Singers/Hill).
8:06/WQXR-AM/FM—Mozart: Piano Cto #22 in E-Flat (Richter, Phil Orch/Muti).
9:00/WNCN—Ravel: Miroirs (O'Riley).
9:06/WQXR-AM/FM—Reger: Variations and Fugue on a Theme of Hiller (Klien, Detroit Sym Orch/Blomstadt).
9:30/WNYC—Weill: The Threepenny Opera, excerpts from historic performances.
11:00/WNCN—Mozart: Qt #15 in d (Smetana String Qt).

Sat., April 14

10:00 a.m./WNCN—Weber: Concertino for Clarinet in c, Op. 26 (Kovacs, Budapest Phil Orch/Korodi).
WNYC—Bach: Cto for 2 Harpsichords in c (Pinnock, Gilbert).
10:06 a.m./WQXR-AM/FM—Ravel: Menuet Antique (Boston Sym Orch/Ozawa).
11:00 a.m./WNCN—Falla: Homenaje a Paul Dukas (Sanchez).
12:06/WQXR-AM/FM—de Giardini: Qt in D for Oboe & Strings (Peit/Slovenin String Trio).
2:00/WNCN—Beach: Valse-Caprice, Op. 4 (Eskin).
WQXR-AM/FM—Britten: Billy Budd (Duesing, Cassilly, Morris, Glosop/Atherton). Live from the Met.
4:00/WNCN—Saint-Saens: Introduction and Rondo Capriccioso, Op. 28 (Grumiaux, Lamoureux Orch/Rosenthal).
6:30/WQXR-AM/FM—Toch: Serenade in the Manner of Spitzweg for 2 Violins (Hartmann, Keller, Moreno).
7:00/WNCN—Fasch: Cto for Bassoon in C (Smith, Ravina Chamber Ensemble).
8:06/WQXR-AM/FM—Beethoven: Trio in B-Flat, Op. 11 (Kempff, Leister, Fournier).
9:00/WKCR—Opera Topics: Raymond Beegle's Vocal Arts Ensemble.
WNCN—Rimsky-Korsakov: May Night (Moscow Radio Orch & Chorus/Fedoseyev).
9:06/WQXR-AM/FM—Schubert: Sym #8 "Unfinished" (Cleveland Orch/Mata).
9:30/WKCR—Leoncavallo: Zaza (Favero).

Sun., April 15

10:00 a.m./WNCN—Paganini: Introduction and Variations on a theme from Paisiello's "Nel cor piu non mi sento" (Accardo).
WNYC—Scarlatti: Sonatas (di Bonaventura).
10:06 a.m./WQXR-AM/FM—Schein: Suite #5 in G, from Banchetto Musicale (Ancient Instrumental Ensemble).
12:00/WNYC—Takemitsu: "Waves" for Clarinet, Brass & Bass Drum (Stolzman).
1:00/WNCN—Verdi: Requiem Mass (Mitchell, Quivar, Mauro, Cheek, Chicago Sym Chorus & Orch/Levine).
3:06/WQXR-AM/FM—Beethoven: Piano Cto #3 in C, Op. 37 (New York Phil, Buchbinder/Mehta).
5:00/WNCN—Avison: Cto Grosso #7 in g after D. Scarlatti (Acad. of St. Martin/Marriner).
7:00/WNYC—Khachaturian: Sonatine (Dubal).
8:06/WQXR-AM/FM—Mozart: The Magic Flute (Popp, Gruberova, Jerusalem, Brendel, Bavarian Radio Sym & Chorus/Haitink).
10:00/WNCN—Zemlinsky: Qt #4, Op. 25 (LaSalle String Qt).
WNYC—Prokofiev-Barshai: Visions fugitives (Barshai).

Mon., April 16

2:06/WQXR-AM/FM—Saint-Saens: Sym #3 in c (Murray, Philadelphia Orch/Ormandy).
3:00/WNCN—C.P.E. Bach: Qt for Fortepiano, Flute, Viola, and Cello in a (McGegan, Mackintosh, Pleeth, Hogwood).
WNYC—Koussevitsky in 20th Century Music.
4:06/WQXR-AM/FM—Bach: Cto in A for Oboe d'amore & String Orch (Laredo).
5:00/WNCN—Handel: Cto Grosso in d, Op. 3, #6 (Concentus Musicus of Vienna/Harnoncourt).
6:30/WNYC—Wolf-Ferrari: Jewels of the Madonna, Orch Suite (Santi).
7:06/WQXR-AM/FM—Doppler: Fantasie pastorale hongroise, Op. 26 (Galway, Nat'l Phil Orch).
8:00/WNYC—Weill: Down in the Valley. Simulcast with WNET/13.
9:00/WNCN—Beethoven: Sonata for Horn & Piano in F, Op. 17 (Tuckwell, Block, Knighton).
WNYC—Rozsa: Kaleidoscope (Rozsa).
9:06/WQXR-AM/FM—Bartok: Piano Cto #2 (Beroff, Idyll, Boston Sym Orch/Thomas).

Tues., April 17

3:00/WNCN—Stravinsky: Pulcinella: Suite (English Chamber Orch/Dutoit).
WNYC—Songs of Reynaldo Hahn.
3:06/WQXR-AM/FM—Copland: Appalachian Spring (London Sym Orch/Copland).
4:00/WNCN—Fischer: Journal du Printemps, Op. 2, Suite #1 (Heidelberg Chamber Orch/Kriss).
4:06/WQXR-AM/FM—Bartok: Hungarian Peasant Suite (Rampal, Veyron-Lacroix).
5:00/WNCN—Schubert: Waltzes and Landler (Hungerford).
6:30/WNYC—Hanley: Second Hand Rose (Brice).
7:06/WQXR-AM/FM—Boccherini: Cello Cto #2 in D (Rostropovich, Collegium Musicum Zurich/Sacher).
8:00/WNCN—Bach: Cantata (BWV119) "Preise, Jerusalem, den Herrn" (Huber, Esswood, Equiluz, Holl, Hannover Boys Choir, Ghent Collegium Vocale, Concentus Musicus of Vienna/Harnoncourt).
WYNC—Webern: Langersameratz (Emerson String Qt).
8:06/WQXR-AM/FM—Beethoven: Piano Cto #2 (Johannesen, Smuckler, Cleveland Institute of Music/Lane).
9:00/WNCN—Mussorgsky: Pictures at an Exhibition (San Francisco Sym/Masur).
10:00/WNYC—Kagel: Hallelujah (Gottwald).

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, April 11-13 and 16-17

2 WCBS 212-975-4321
4 WNBC 212-664-4444
5 WNEW 212-535-1000
7 WABC 212-887-7777
9 WOR 212-764-7000
11 WPIX 212-949-1100
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21 WLIW 516-454-8866
31 WNYC 212-669-7800
H HOME BOX OFFICE 212-484-1100
N UPTOWN 212-942-7200
S SHOWTIME 212-708-1600
W WOMETCO (WHT). 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 I Dream Of Jeannie (except Mon)
Mon/MDTV: Your Profession
H Thu/**Movie**: A Challenge For Robin Hood
Mon/**Movie**: Anna To The Infinite Power
S Fri/**Movie**: The Cowboy And The Lady
Mon/Little Friend
Tue/**Movie**: Sherlock Holmes And The Hound Of The Baskervilles

6:30
2 4 News
5 Popeye (except Fri)
Fri/Bullwinkle
9 Jimmy Swaggart
11 Tom & Jerry (except Fri)
Fri/Carrascolendas
H Wed/Fawn Story
Fri/**Movie**: Tarka The Otter
Tue/Split Cherry Tree
S Thu/Dot And The Bunny

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Josey & The Pussycats
H Tue/Moon Madness
S Wed/Little Friend
Mon/**Movie**: Alice's Adventures In Wonderland

7:30
5 Bugs & Porky
11 Superfriends
H Wed/Fraggle Rock

8:00
5 Woody Woodpecker
9 Civic Programming
11 Pink Panther
H Wed/**Movie**: Harry Tracy
Thu/**Movie**: Bugs Bunny's "2001 Rabbit Tales"
Fri/Bill Cosby
Mon/**Movie**: The Black Stallion Returns
S Wed/**Movie**: The Way Of The Wind
Thu/**Movie**: The Man From Clover Grove
Fri/Something's Afoot
Tue/**Movie**: Poltergeist (cc)

8:30
5 Flintstones
9 Straight Talk
11 Great Space Coaster
H Tue/**Movie**: The Kingfisher

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Little Rascals
S Mon/Hallelujah! Gospel

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Munsters
H Thu/Country Jukebox

10:00
2 $25,000 Pyramid
4 Facts Of Life
5 I Love Lucy
9 Romper Room
11 Civic Programming
H Wed/Barefoot In The Park
Thu/**Movie**: Super Fuzz
Fri/**Movie**: Dead Men Don't Wear Plaid
Mon/Bill Cosby
Tue/Dial M For Murder
S Wed,Mon/**Movie**: Sherlock Holmes And The Hound Of The Baskervilles
Thu/**Movie**: The Cowboy And The Lady
Fri/**Movie**: Her Twelve Men
Tue/**Movie**: Bhowani Junction
W Wed/**Movie**: The Outsiders
Thu/**Movie**: The Tragedy Of A Ridiculous Man
Fri/**Movie**: The Long Riders
Mon/**Movie**: The Devil's Eye
Tue/**Movie**: The Silence

10:30
2 Press Your Luck
4 Sale Of The Century
5 All In The Family
7 Woman To Woman
11 Civic Programming

11:00
2 Price Is Right
4 Wheel Of Fortune
5 Breakaway
7 Love Report
9 Family
11 Magic Garden

11:30
4 Dream House
7 Loving
11 Newlywed Game
H Fri/The Strange Death Of The Desert Fox
S Wed/**Movie**: Superman III (cc)
Thu/**Movie**: The Man Who Would Be King

11:35
S Fri/**Movie**: Mother Lode

12 **NOON**
2 Tattletales
4 Hot Potato
5 Midday
7 Family Feud
9 11 News
H Thu/**Movie**: The Personals
Fri/**Movie**: Oliver!
Mon/**Movie**: Second Thoughts
Tue/**Movie**: Harry Tracy
S Mon/**Movie**: Max Dugan Returns
Tue/**Movie**: Same Time, Next Year
W Public Affairs

12:30
2 Young And The Restless
4 Search For Tomorrow
7 Ryan's Hope
11 Wed/**Movie**: Demetrius And The Gladiators (1954). Victor Mature, Susan Hayward.
Thu/**Movie**: Pygmalion (1938). Leslie Howard, Wendy Hiller.
Fri/**Movie**: Phone Call From A Stranger (1952). Bette Davis.
Mon/**Movie**: War Of The Gargantuas (1966). Russ Tamblyn.
Tue/**Movie**: Monster Zero (1966). Nick Adams.
H Wed/**Movie**: The Kingfisher

1:00
4 Days Of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie**: The Brighton Strangler (1945). John Loder.
Thu/**Movie**: On Dangerous Ground (1951). Ida Lupino.
Fri/The Saint
Mon/**Movie**: Invasion Of The Saucer Men (1957). Steve Terrell.
Tue/In Search Of
W Wed/**Movie**: The Boy Who Turned Yellow
Thu/**Movie**: Alice's Adventures In Wonderland
Fri/**Movie**: Independence Day
Mon/**Movie**: The Sheriff And The Satellite Kid
Tue/**Movie**: Still Smokin'

1:30
2 As The World Turns
9 Tue/**Baseball**: Mets Vs. Montreal Expos
H Thu/**Movie**: The Mirror Crack'd
S Fri/**Movie**: Sherlock Holmes In Pursuit To Algiers

2:00
4 Another World
5 News
7 One Life To Live
9 Fri/**Baseball**: Mets Vs. Chicago Cubs
H Wed/**Movie**: The Black Stallion Returns
Mon/**Movie**: Silver Dream Racer
Tue/Country Rock
S Wed/**Movie**: The Way Of The Wind
Thu/**Movie**: Poltergeist (cc)
Mon/Something's Afoot
Tue/**Movie**: Author! Author!
W Wed/**Movie**: Early Frost

2:15
5 Popeye

2:30
2 Capitol
9 Wed,Thu,Mon/In Search Of
11 Jetsons
H Fri/**Movie**: Hammett
W Mon/**Movie**: Superman III
Tue/**Movie**: Double Deal

3:00
2 Guiding Light
4 Match Game/ Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 Wed,Thu,Mon/The Saint
11 Tom & Jerry
H Tue/**Movie**: Bugs Bunny's "1001 Rabbit Tales"
S Fri/**Movie**: Alice's Adventures In Wonderland
W Thu/**Movie**: Double Deal
Fri/**Movie**: The Sheriff And The Satellite Kid

3:30
5 Woody & Bugs
11 Scooby Doo
H Thu/Country Jukebox

3:45
W Wed/**Movie**: Victor/ Victoria

4:00
2 Wed-Fri/Barnaby Jones
Mon,Tue/Rockford Files
4 Love Connection
5 He-Man And The Masters Of The Universe
7 Edge Of Night
9 Wed/**Movie**: Woman Times Seven (1967). Shirley MacLaine.
Thu/**Movie**: The Sheepman (1958). Glenn Ford.
Mon/**Movie**: Call Of The Wild (1972). Charlton Heston.
11 Mork & Mindy
13 Sesame Street (cc)
H Wed/Fraggle Rock
Thu/Moon Madness
Mon/**Movie**: A Challenge For Robin Hood
S Wed/Ali Baba's Revenge
Mon/Hallelujah! Gospel

4:15
9 Tue/Kiner's Korner

4:30
4 People's Court
5 Batman
7 Wed/**Afterschool Special**: The Hero Who Couldn't Read. Freddie Ellis, Kareem Abdul-Jabbar. (cc)
Thu-Tue/New York Style
9 Fri/**Movie**: Rebel Rouser (1969). Jack Nicholson.
Mon/**Movie**: Gypsy Wildcat (1944). Maria Montez, Jon Hall.
11 Happy Days Again
H Wed,Tue/Split Cherry Tree
Fri/National Geographic Special
S Thu/Dot And The Bunny
Tue/Thunderbirds 2086
W Tue/**Movie**: Fighting Back

4:45
W Thu/**Movie**: Kitty And The Bagman
Fri/**Movie**: Amityville II

5:00
2 4 7 News
5 Charlie's Angels
11 Little House On The Prairie
13 Mister Rogers
H Wed/Misunderstood Monsters
Tue/Fawn Story
S Wed/Little Friend
Fri/**Movie**: Deathtrap
Mon/**Movie**: Alice's Adventures In Wonderland
W Mon/**Movie**: Winter Light

5:30
7 Wed/News
13 3-2-1 Contact (cc)
H Thu/Paddington Goes To The Movies
Fri/Fraggle Rock

5:45
H Mon/**Movie**: The Black Stallion Returns

Evening, April 11-13 and 16-17

Wed., Apr. 11

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Motorweek
31 Brooklyn College Presents
H **Movie**: Harry Tracy
S **Movie**: Max Dugan Returns
W Movie Talk

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Last Chance Garage (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Working Women
W **Movie**: Still Smokin'

7:30
2 **Special**: The Legend Of George Washington
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 News 9: Prime Time
11 News
21 Nightly Business Report
31 Neighborhoods: The Bronx

8:00
2 **Movie**: George Washington (1984). Barry Bostwick. Part 3 (part 1, Sun., Apr. 8, 8 p.m.; part 2, Tue., Apr. 10, 9 p.m.).
4 Real People

SOLUTIONS TO LAST WEEK'S PUZZLES

S	N	U	G	G	L	E	D		C	Y	P	R	U	S
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TELEVISION

❺ PM Magazine
❼ Fall Guy
❾ **Basketball:** Knicks Vs. Boston Celtics
⓫ **Movie:** The Terrorists (1975). Sean Connery, Ian McShane.
⓭ Smithsonian World (cc)
㉑ All Creatures Great And Small (cc)
㉛ Music Video Party
🅗 **Movie:** Touched
🅝 Punishment
🅢 **Movie:** Whose Life Is It Anyway?

8:30
❺ Carol Burnett
㉛ Job Market
🅦 **Movie:** The Outsiders

9:00
❹ Facts Of Life
❺ Merv Griffin
❼ Dynasty (cc)
⓭ The Compleat Gilbert And Sullivan: The Gondoliers. (Stereo simulcast over WNYC-FM.) (cc)
㉑ Monty Python
㉛ Humanities Series
🅦 **Movie:** The Mack

9:30
❹ Double Trouble
㉑ Not The Nine O'Clock News
🅗 **Movie:** Silver Dream Racer

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel (cc)
㉑ Top Secret Life Of Edgar Briggs
㉛ Interrupted Lives
🅝 **Movie:** Fellini's Roma
🅢 **Movie:** Fiona

10:15
🅦 Unofficial Baseball Handbook

10:30
❾ Newark And Reality
⓫ News
㉑ Bless Me Father

11:00
❷ ❹ ❼ ⓫ News
❺ Taxi
❾ Laugh-In
⓫ Odd Couple
⓭ The Golden Age Of Television: Bang The Drum Slowly
㉑ International Edition

11:15
🅦 **Movie:** Intimate Moments

11:30
❷ Police Story
❹ Best Of Carson
❺ Starsky And Hutch
❼ Nightline
❾ Top 40 Videos
⓫ Honeymooners
㉑ Latenight America
🅗 Country Rock
🅢 **Movie:** Superman III (cc)

12 MIDNIGHT
❼ Eye On Hollywood
❾ Hawaii Five-O
⓫ Star Trek
🅝 **Movie:** Z

12:30
❷ **Movie:** Fedora (1979). William Holden, Marthe Keller.
❹ David Letterman
❺ Thicke Of The Night
❼ Entertainment Tonight

12:35
🅗 **Movie:** The Black Stallion Returns

1:00
❼ **Movie:** Riot On Sunset Strip (1967). Aldo Ray.
❾ Return Of The Saint
⓫ Twilight Zone
🅦 **Movie:** Dr. Butcher, M.D.

1:30
❹ Mary Tyler Moore
⓫ News

1:40
🅢 **Movie:** Max Dugan Returns

2:00
❷ News
❹ Mary Tyler Moore
❺ **Movie:** Made For Each Other (1971). Joseph Bologna.
❾ Joe Franklin
⓫ **Movie:** Blondie's Secret (1948). Penny Singleton.

2:20
🅗 **Movie:** Harry Tracy

2:30
❹ Mary Tyler Moore
🅦 **Movie:** Early Frost

3:00
❹ Bob Newhart
❾ **Movie:** Fury Of Hercules (1962). Brad Harris, Alan Steele.

3:25
🅢 **Movie:** Whose Life Is It Anyway?

3:30
❹ Bob Newhart
⓫ One Step Beyond

4:00
❹ Here's Lucy
⓫ Life Of Riley

4:10
🅗 **Movie:** Touched

4:30
❹ More Real People
⓫ Abbott & Costello

5:00
❹ 20-Minute Workout
❾ News
⓫ Focus: New Jersey

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News
🅢 Ali Baba's Revenge

Thu., Apr. 12

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Vega$
⓫ Alice
⓭ New Jersey Nightly News
㉑ Computer Chronicles
㉛ McLaughlin Group
🅗 **Movie:** Bugs Bunny's "1001 Rabbit Tales"
🅢 **Movie:** Kim

6:30
❺ One Day At A Time
⓫ Sanford & Son
⓭ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Best Of Saturday Night
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Dr. Who
㉛ Different Images
🅦 **Movie:** The King Of Comedy

7:30
❷ Wheel Of Fortune
❹ Family Feud
❺ All In The Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
㉑ Nightly Business Report
🅗 Video Jukebox

8:00
❷ Magnum, P.I.
❹ Gimme A Break
❺ PM Magazine
❼ That's Incredible
❾ News 9: Prime Time
⓫ **Movie:** The Family Way (1966). Haley Mills, Hywel Bennett.
⓭ Innovation
㉑ Long Island Week
㉛ Tony Brown's Journal
🅗 **Movie:** The Unseen
🅝 **Movie:** The Boat
🅢 Robin Hood

8:30
❹ Family Ties
❺ Carol Burnett
❾ **Movie:** Agent 8 3/4 (1965). Dirk Bogarde.
⓭ Bits And Bytes
㉑ Human Face Of Japan
㉛ Music Video Party

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❼ Two Marriages
⓭ Mystery! Shades Of Darkness (cc)
㉑ Sneak Previews
㉛ Island Images: Portrait Of A People
🅢 **Movie:** The Man Who Would Be King
🅦 **Movie:** Double Deal

9.30
❹ Duck Factory
㉑ All New This Old House (cc)

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20
⓭ Frontline (cc)
㉑ Long Island Speak-Out
㉛ Ramblin'
🅗 **Movie:** Exposed
🅝 **Movie:** Not A Pretty Picture

10:30
⓫ News

10:40
🅦 Beat Club

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Laugh-In
⓫ Odd Couple
⓭ International Playbill: Poldark
㉑ Long Island Week
🅦 **Movie:** Through A Glass Darkly

11:30
❷ Masters Golf Highlights
❹ Best Of Carson
❺ Starsky And Hutch
❼ Nightline
❾ Racing From Roosevelt
⓫ Honeymooners
㉑ Latenight America

11:45
❷ Trapper John, M.D.
🅗 Not *Necessarily* The News
🅢 **Movie:** Cujo

12 MIDNIGHT
❼ Eye On Hollywood
❾ Hawaii Five-O
⓫ Star Trek
🅝 **Movie:** To Begin Again

12:15
🅗 **Movie:** Frances

12:30
❹ David Letterman
❺ Thicke Of The Night
❼ Entertainment Tonight
🅦 **Movie:** Fruits Of Passion

12:45
❷ **Movie:** Detour To Terror (1980). O.J. Simpson.

1:00
❼ **Movie:** Thursday's Game (1974). Gene Wilder.
❾ World Vision
⓫ Twilight Zone

1:10
🅢 **Movie:** Poltergeist (cc)

1:30
❹ Mary Tyler Moore
⓫ News

2:00
❷ News
❹ Mary Tyler Moore
❺ **Movie:** The Battle Of Britain (1969). Laurence Olivier, Michael Caine.
❾ Joe Franklin
⓫ **Movie:** Blondie's Reward (1948). Penny Singleton.
🅦 **Movie:** The Silence

2:30
❹ Mary Tyler Moore

2:40
🅗 **Movie:** The Cold Room

3:00
❹ Bob Newhart
❾ **Movie:** Triumph Of The Ten Gladiators (1965). Dan Vadis.

3:10
🅢 **Movie:** Evilspeak

3:30
❹ Bob Newhart
⓫ One Step Beyond

3:35
🅦 Best Of Floyd

4:00
❹ Here's Lucy
⓫ Life Of Riley

4:30
❹ More Real People
⓫ Abbott & Costello
🅗 Country Jukebox

4.45
🅢 Robin Hood

5:00
❹ 20-Minute Workout
❾ News
⓫ Biography
🅗 **Movie:** The Personals

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Fri., Apr. 13

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Vega$
⓫ Alice
⓭ New Jersey Nightly News
㉑ Victory Garden
🅗 Bill Cosby

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 A House For All Seasons (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Champions Of American Sport
S Paper Chase
W **Movie:** Friday The 13th, Part III

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Music Video Party

8:00
2 Dukes Of Hazzard
4 The Master
5 PM Magazine
7 Benson (cc)
9 News 9: Prime Time
11 **Baseball:** Yankees Vs. Chicago White Sox
13 Washington Week In Review
21 Smithsonian World
31 Live From Chicago Fest
H **Movie:** Marathon Man
N **Movie:** Three Women
S **Movie:** Mother Lode

8:30
5 Healthbeat Magazine
7 Webster
9 **Movie:** The Cruel Sea (1953). Jack Hawkins.
13 Wall $treet Week
31 Eye On Dance

8:35
W Richard Brown

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 Masquerade
13 Inside Story
21 **Movie:** Sundown (1941). Gene Tierney.
31 Island Images: Portrait Of A People
W **Movie:** Independence Day

9:30
13 Enterprise (cc)

10:00
2 Falcon Crest
4 **Special:** TV's Greatest Censored Bloopers
5 News
7 Matt Houston (cc)
13 Golden Age Of Television: No Time For Sergeants
31 Masterpiece Theatre: Drake's Adventures

10:10
N **Movie:** Bad Boys
S **Movie:** Diva

10:15
H **Movie:** Some Kind Of Hero

10:30
11 News
21 Murray And Arlene

11:00
2 4 7 11 News
5 Taxi
9 Top 40 Videos
13 **Movie:** Midnight (1939). Claudette Colbert.
21 Long Island Week
W Leonard Report

11:30
2 Masters Golf Highlights
4 Best Of Carson
5 Starsky And Hutch
7 Nightline
9 Top 40 Videos
11 Odd Couple
21 Latenight America
W **Movie:** Mascara

11:45
2 **Movie:** The Tenth Month (1979). Carol Burnett, Keith Michell.

11:55
H **Movie:** Hot Touch

12 MIDNIGHT
7 Eye On Hollywood
9 How The West Was Won
11 Honeymooners

12:05
S Rock Of The '80s

12:15
N **Movie:** Billy Liar

12:30
4 Friday Night Videos
5 Thicke Of The Night
7 New York Hot Tracks
11 Twilight Zone

1:00
9 Return Of The Saint
11 Twilight Zone
W **Movie:** The Perfect Killer

1:05
S **Movie:** Deathtrap

1:30
11 News

1:35
H Pleasure Hunt III

1:45
2 **Movie:** Bang The Drum Slowly (1973). Michael Moriarty.

2:00
4 Mary Tyler Moore
5 Soul Train
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:30
4 Mary Tyler Moore
7 **Movie:** Those Fantastic Flying Fools (1967). Burl Ives.
W **Movie:** Friday The 13th, Part III

2:35
H Bill Cosby

3:00
4 Mary Tyler Moore
5 America's Top Ten
9 **Movie:** Spartacus And The Ten Gladiators (1965). Don Vadis.
11 **Movie:** Blondie In The Dough (1948). Penny Singleton.

3:10
S **Movie:** Confessions From A Holiday Camp

3:30
4 Bob Newhart
5 **Movie:** Funny Car Summer (1973). Jim Dunn.

3:36
2 **Movie:** Judgement Day (1974). David Hartman.

4:00
4 Bob Newhart

4:20
H The Strange Death Of The Desert Fox

4:30
4 Here's Lucy
11 Abbott & Costello

4:45
S Paper Chase

4:50
H **Movie:** Some Kind Of Hero

5:00
4 Here's Lucy
9 News
11 Biography

5:30
2 Newsmakers
4 More Real People
9 **Movie:** I've Lived Before (1956). Jock Mahoney.
11 Insight

5:45
S **Movie:** Sherlock Holmes In Pursuit To Algiers

Mon., Apr. 16

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Great Outdoors (cc)
31 All About TV

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Rod And Reel
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Two Centuries Of Black American Art
S Robin Hood
W **Movie:** Kitty And The Bagman

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 **Special:** It's Flashbeagle, Charlie Brown
4 **Movie:** Jesus Of Nazareth (1980). Robert Powell.Part 2 (part 1, Sun., Apr. 15, 8 p.m., part 3, Tue., Apr. 17, 9 p.m.).
5 PM Magazine
7 Automan
9 News 9: Prime Time
11 **Movie:** Network (1976). Peter Finch, William Holden. Paddy Chayefsky's attack on the manipulative world of television.
13 Great Performances: Down In The Valley (Stereo simulcast over WNCN-FM.)
21 Jacques Cousteau
31 Opening Night
H Not *Necessarily* The News
N **Movie:** Privileged
S Faerie Tale Theatre (cc)

8:30
2 **Special:** Daffy Duck's Easter Show
5 Carol Burnett
9 Best Of Saturday Night
31 Live From Chicago Fest
H **Movie:** Oliver!

9:00
2 Kate & Allie
5 Merv Griffin
7 **Movie:** It's My Turn (1980). Jill Clayburgh, Michael Douglas.
9 **Special:** Jacques Cousteau's Amazon
13 Great Performances: Staying On
21 Nature (cc)
31 Cityscope
S **Movie:** The Lords Of Discipline
W **Movie:** An Unsuitable Job For A Woman

9:30
2 Newhart
31 Do It Yourself

10:00
2 Cagney & Lacey
5 News
21 An Evening Of Championship Skating
31 German Professional Soccer
N **Movie:** Z

10:30
11 News
13 Taj Mahal
W **Movie:** Superman III

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 Jazz Tonight
21 Tony Brown's Journal
H Bill Cosby
S **Movie:** Dark Places

11:30
2 Hart To Hart
4 Best Of Carson
5 Starsky And Hutch
7 Nightline
9 Top 40 Videos
11 Honeymooners
21 Latenight America

12 MIDNIGHT
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek

12:10
N **Movie:** Not A Pretty Picture

12:30
2 Columbo
4 David Letterman
5 Thicke Of The Night
7 Entertainment Tonight
S **Movie:** Max Dugan Returns

12:45
W Electric Blue

12:50
H **Movie:** Silver Dream Racer

1:00
7 **Movie:** Let No Man Write My Epitaph (1960). James Darren.
9 Return Of The Saint
11 Twilight Zone

1:30
4 Mary Tyler Moore
11 News

1:45
W **Movie:** The Mack

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 **Movie:** The Eyes Have It (1974). Peter Vaughn.

2:15
S **Movie:** Confessions From A Holiday Camp

2:30
4 Mary Tyler Moore
5 Best Of Midday

2:35
H **Movie:** The Godfather

3:00
4 Bob Newhart
9 **Movie:** Make Mine Mink (1960). Terry Thomas, Athene Seyler.

3:15
W **Movie:** Give Us Barabbas

3:30
4 Here's Lucy
5 Off The Set
11 One Step Beyond

3:50
S **Movie:** The Lords Of Discipline

4:00
4 Here's Lucy
11 Life Of Riley

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:40
H Not *Necessarily* The News

Tue., Apr. 17

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Magic Of Oil Painting III
31 World Chronicle
H **Movie:** The Mirror Crack'd
S **Movie:** Poltergeist (cc)

6:10
W Beat Club

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Magic Of Oil Painting II
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Humancare Today
W **Movie:** The Perfect Killer

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal

8:00
2 American Parade
4 A-Team
5 PM Magazine
7 Foul-Ups, Bleeps & Blunders
9 News 9: Prime Time
11 **Movie:** A Fine Pair (1969). Rock Hudson.
13 Nova (cc)
21 The Pallisers
31 Getting Over
H Dial M For Murder
N **Movie:** Bad Boys
S Paper Chase

8:30
5 Carol Burnett
7 a.k.a. Pablo
9 **Movie:** The Rookies (1971). Paul Burke.
31 High Feather
W **Movie:** Victor/Victoria

9:00
2 **Special:** The American Film Institute Salute Of Lillian Gish
4 **Movie:** Jesus Of Nazareth (1980). Robert Powell. Part 3 (parts 1 & 2, Sun. & Mon., Apr. 15 & 16, 8 p.m.).
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: Heartland (cc)
21 Masterpiece Theatre: Nancy Astor (cc)
31 Eye On Dance
S **Movie:** Same Time, Next Year

9:30
7 Shaping Up
31 New Tech Times

10:00
5 11 News
7 Hart To Hart (cc)
9 **Boxing:** Starling Vs. Aquino
21 Frontline (cc)
31 The Constitution: That Delicate Balance
H **Movie:** Touched

10:05
N **Movie:** Gal Young'Un

10:30
2 A Fine Romance
11 News

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 Intercom: U.S./Soviet Relations: The First 50 Years
21 Inside Story
S **Movie:** Author! Author!
W **Movie:** Story Of Johanna

11:30
2 Magnum, P.I.
4 Tonight
5 Starsky And Hutch
7 Nightline
9 Top 40 Videos
11 Honeymooners
21 Latenight America

11:35
H Pleasure Hunt III

12 MIDNIGHT
7 Eye On Hollywood
9 Hawaii Five-O

11 Star Trek
N **Movie:** Fellini's Roma

12:30
2 McCloud
4 David Letterman
5 Thicke Of The Night
7 Entertainment Tonight
W **Movie:** The Silence

12:35
H **Movie:** Some Kind Of Hero
S **Movie:** Fiona

1:00
7 **Movie:** The Red Pony (1973). Henry Fonda, Maureen O'Hara.
9 World Vision
11 Twilight Zone

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** The Jazz Singer (1927). Al Jolson.
9 Joe Franklin
11 **Movie:** The Fear Is Spreading (1975). Denholm Elliott.

2:15
W **Movie:** Fighting Back

2:20
H Country Rock
S **Movie:** Hussy

2:30
4 Mary Tyler Moore

3:00
4 Bob Newhart
9 **Movie:** Doctor At Large (1957). Dirk Bogarde.

3:25
H **Movie:** Marathon Man

3:30
4 Bob Newhart
11 One Step Beyond

3:49
5 CME Sat

4:00
4 Here's Lucy
11 Life Of Riley
S Paper Chase
W Movie Talk

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
H Pleasure Hunt III
S **Movie:** Sherlock Holmes In Terror By Night

Weekend, April 14-15

Sat., Apr. 14

6:00
2 Patchwork Family
4 Carrascolendas
5 Pattern For Living
11 Aprenda Ingles

6:30
4 Villa Alegre
5 Insight
11 Gigglesnort Hotel
H Men At Work

7:00
2 Captain Kangaroo
4 Rebop
5 World Tomorrow
7 Davey & Goliath
9 News
11 Return To The Planet Of The Apes
S Thunderbirds 2086

7:30
4 LBS Children's Theatre
5 **Special:** Peter And The Magic Egg
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock

8:00
2 Charlie Brown & Snoopy
4 Flintstone Funnies
5 Wonderama
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer Newshour
31 Villa Alegre
H **Movie:** The Last Unicorn

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet The Mayors
11 Herald Of Truth
31 Teaching Students With Special Needs
S **Movie:** Sherlock Holmes And The Secret Weapon

9:00
4 Smurfs
5 Star Search
7 New Scooby & Scrappy Doo
9 Nine On New Jersey
11 Essence
13 Lawmakers
31 La Esquina

9:30
2 Dungeons & Dragons
7 Pac-Man/Amazing Rubik Cube Hour
9 Davey And Goliath
11 Hee Haw
13 Mainstream
31 Mundo Real
H **Movie:** Tender Mercies

10:00
2 Tarzan: Lord Of The Jungle
5 Saturday Morning
9 All-Star Wrestling
13 American Interests
31 Sonrisas
S **Movie:** Merton Of The Movies
W **Movie:** The Law Rides

10:30
2 Bugs Bunny/Road Runner
4 Alvin & The Chipmunks
7 Littles
11 This Is The USFL
13 International Edition
31 Que Pasa USA?

11:00
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Road To Los Angeles
13 Faces Of Culture
H **Movie:** The Outsiders

11:30
4 Amazing Spider Man & Incredible Hulk
13 Faces Of Culture
S **Movie:** Superman III (cc)
W Dot And The Bunny

12:00 NOON
2 Biskitts
5 Fame
7 Weekend Specials (cc)
9 Greatest American Hero
11 Lifestyles Of The Rich And Famous
13 Open Mind
21 Gourmet Cooking

12:30
2 Benji, Zax & The Alien Prince
4 Thundarr The Barbarian
7 American Bandstand
13 America's Black Forum
21 All New This Old House (cc)
H **Movie:** Max Dugan Returns

1:00
2 New Fat Albert
4 **Tennis:** Twelfth Annual Family Circle Cup
5 Dance Show
9 **Movie:** They Went That-A-Way And That-A-Way (1978). Tim Conway.
11 **Movie:** Struggle Through Death. John Yiu, Jennifer Yang.
13 Presente
21 Victory Garden
W **Movie:** An Unsuitable Job For A Woman

1:30
2 Children's Film Festival
7 Greatest Sports Legends
13 Bits And Bytes
21 A House For All Seasons (cc)

1:35
S **Movie:** The Glacier Fox

2:00
2 NCAA Special
5 **Special:** Look To The Sky
7 Olympiad
13 American Playhouse: The Killing Floor (cc)
21 Motorweek

2:30
5 I Love Lucy
21 Gourmet Cooking
31 El Salvador: What's At Stake?
H Men At Work
W **Movie:** Missing

3:00
4 **Baseball:** Yankees Vs. Chicago White Sox
5 **Movie:** The Big Circus (1959). Victor Mature.
7 Sportsbeat
9 **Movie:** Where Time Began (1977). Kenneth More.
11 **Movie:** Brainstorm (1965). Jeff Hunter.
21 All New This Old House (cc)
31 The Shakespeare Plays: Coriolanus

3:05
S **Movie:** If You Could See What I Hear

3:30
2 **Golf:** Masters Tournament
7 Professional Bowlers Tour
21 Victory Garden
H **Movie:** Six Weeks

4:00
13 The Compleat Gilbert And Sullivan: The Gondoliers (cc)
21 A House For All Seasons (cc)

4:30
21 Motorweek

4:45
W **Movie:** Fighting Back

5:00
5 Mission Impossible
7 Wide World Of Sports
9 Top 40 Videos
11 Little House On The Prairie
21 Sesame Street (cc)
S Robin Hood

5:30
31 Lawmakers
H George Burns

6:00
2 **4** News
5 Blue Knight
9 Racing From Aqueduct
11 Star Trek
13 Titanic: Question Of Murder
21 An Evening Of Championship Skating
31 Searching
S Hallelujah! Gospel

6:30
2 **4** **7** News
9 In Search Of
31 European Journal
H **Movie:** Tender Mercies
W **Movie:** Things Are Tough All Over

7:00
2 News
4 Prime Of Your Life
5 Too Close For Comfort
7 **Special:** The Path To War
9 News 9: Weekend
11 Dance Fever
13 Newton's Apple
21 Inside Albany
31 Music Video Party
S **Movie:** Six Pack

7:30
2 Muppets
4 This Is Your Life
5 All In The Family
9 Jackie Gleason
11 At The Movies
13 Wild America (cc)
21 Wall $treet Week
31 Checking It Out

8:00
2 Bugs Bunny Easter Special
4 Diff'rent Strokes
5 On Stage America
7 Love Boat (cc)
9 **Movie:** Griffin And Phoenix: A Love Story (1976). Peter Falk.
11 **Movie:** Key Largo (1948). Humphrey Bogart, Lauren Bacall.
13 Nature Of Things
21 Great Performances: Bernstein—Conductor, Soloist, Teacher
31 There Was Always Sun Shining Someplace: Life In The Negro Baseball Leagues
H **Movie:** The Verdict
N **Movie:** Nosferatu, The Vampyre
W **Movie:** Saturday The 14th

8:30
4 Jennifer Slept Here

9:00
2 Airwolf
4 People Are Funny
13 Evening At Pops
31 Red Barber Remembers
S **Movie:** Superman III (cc)

9:30
4 Mama's Family
21 Charley
31 Mystery! Reilly: Ace Of Spies
W **Movie:** Personal Best

10:00
2 Mickey Spillane's Mike Hammer
4 Yellow Rose
5 **11** News
7 Fantasy Island (cc)
9 The Saint
13 Sneak Previews
21 Austin City Limits
N **Movie:** Das Boot

10:20
H Not *Necessarily* The News

10:30
5 Black News
11 Wall Street Journal Report
13 **Movie:** Salty O'Rourke (1945). Alan Ladd, Gail Russell.
31 Music Video Party

11:00
2 **4** **7** News
5 **Movie:** Witness For The Prosecution (1957). Tyrone Power, Marlene Dietrich.
9 Laugh-In
11 Odd Couple
H **Movie:** Porky's

11:05
S Bizarre (cc)

11:30
4 Saturday Night Live
9 Racing From Roosevelt
11 Honeymooners
S **Movie:** Fiona

11:45
2 Sports People
7 **Movie:** Von Ryan's Express (1965). Frank Sinatra, Trevor Howard.
W **Movie:** Champagne For Breakfast

12 MIDNIGHT
2 **Movie:** The Gambler (1974). James Caan.
9 Championship Wrestling
11 Streets Of San Francisco
N Rock, Rock, Rock

12:45
H **Movie:** Max Dugan Returns

1:00
4 **Special:** Stories, Songs, And Stars
9 **Movie:** Terror House (1972). Linda Gillin.
11 Twilight Zone
S **Movie:** The Thing

1:20
5 **Movie:** Journey Into Midnight (1968). Chad Everett, Julie Harris.

1:30
11 News
W **Movie:** Paradise

2:00
4 Rock Palace
11 **Movie:** High Seas Hijack (1978). Peter Graves

2:05
7 **Movie:** The Enemy General (1974). Van Johnson.

2:11
2 Music Magazine

2:30
H **Movie:** The Outsiders

2:41
2 **Movie:** James Dean (1976). Stephen McHattie.

2:55
S **Movie:** Six Pack

3:00
4 Gavin/Lott
9 **Movie:** Gladiators Seven (1964). Richard Harrison.

3:15
W **Movie:** Saturday The 14th

3:30
4 Mary Tyler Moore

4:00
4 Mary Tyler Moore
11 Life Of Riley

4:05
H **Movie:** Six Weeks

4:30
11 Abbott And Costello

4:40
2 **Movie:** Legend Of Death Valley (1977).

4:50
S **Movie:** Sherlock Holmes And The Secret Weapon

5:00
9 News
11 Biography

5:30
9 Point Of View
11 Christopher Closeup

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

Sun., Apr. 15

6:00
9 New Jersey Report
11 News
H **Movie:** Stroker Ace

6:15
S **Movie:** The Glacier Fox

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom

7:00
2 Captain Kangaroo
4 Joy Of Gardening
5 Hour Of Power
7 Faith For Today
9 Newark And Reality
11 Old Time Gospel Hour

7:30
4 Journey To Adventure
7 This Is The Life
9 Jack Van Impe Presents
13 Mister Rogers

7:45
H **Movie:** Annie

8:00
2 Way To Go
4 Bob Newhart
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)
S **Movie:** The Way Of The Wind

8:30
2 For Our Times
4 Music City USA
7 Special Reports
9 Day Of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 **Movie:** Barquero (1970). Lee Van Cleef.
7 Tiempo
9 Oral Roberts
11 Black Star
13 Sesame Street (cc)

9:30
4 Positively Black
7 New York Hot Tracks
9 Point Of View
11 Josie & The Pussycats

10:00
4 A Shtetl Passover
9 Mass
11 Pink Panther
13 Mister Rogers
H **Movie:** The Secret Of N.I.M.H.
S **Movie:** The Black Stallion Returns
W **Movie:** Monika

10:30
2 Face The Nation
4 First Estate
7 Entertainment This Week
9 That's The Spirit
11 **Movie:** Who Done It? (1942). Abbott and Costello.
13 Wild America (cc)

11:00
2 Taking Advantage
4 Palm Sunday In Richmond
5 **Movie:** Tarzan And The Amazons (1945). Johnny Weissmuller.
9 Make Peace With Nature
13 Why In The World

11:30
2 Newsmakers
7 This Week With David Brinkley
9 Rex Humbard
13 Passover
H Fraggle Rock

11:45
W Fat Chance

12 NOON
2 Channel 2 The People
4 News 4orum
9 Robert Schuller (cc)
11 **Movie:** Jitterbugs (1943). Laurel and Hardy.
13 Smithsonian World (cc)
21 Six-Gun Heroes
H Paddington Goes To The Movies
S Paper Chase

12:30
2 Lorne Greene's New Wilderness
4 Meet The Press
5 **Movie:** The Trouble With Angels (1966). Haley Mills.
7 Eyewitness News Conference
H **Movie:** To Catch A King

1:00
2 Sports Sunday
4 **Special:** Story, Song & Stars
7 Like It Is
9 The Saint
13 Great Performances: The Queen Of Spades
21 Smithsonian World (cc)
S **Movie:** Kim

1:30
11 This Week In Baseball
W **Movie:** Let's Spend The Night Together

2:00
4 **Special:** In Search Of Sanctuary
7 American Sportsman
9 **Baseball:** Mets Vs. Chicago Cubs
11 **Baseball:** Yankees Vs. Chicago White Sox
21 Nature Of Things

2:30
4 **Tennis:** Twelfth Annual Family Circle Cup
7 USFL Football
H Donna Summer

3:00
2 **Golf:** Masters Tournament
5 **Movie:** Rodeo Girl (1980). Katharine Ross.
21 Charley
S Showtime's Hollywood

3:10
W Beat Club

3:30
21 Sneak Previews
H **Movie:** Stroker Ace
S **Movie:** The Man Who Would Be King
W **Movie:** The Tragedy Of A Ridiculous Man

4:00
13 Tony Brown's Journal
21 **Movie:** Dark Mountain (1944). Robert Lowery.
31 Washington Week In Review

4:30
4 Sportsworld
9 News
13 Mainstream
31 Lawmakers

5:00
5 Fame
9 **Special:** Jacques Cousteau's Amazon
11 **Movie:** The Last Voyage (1960). Robert Stack, George Sanders.
13 Innovation
31 Inside Story

5:15
H **Movie:** Annie

5:30
13 Firing Line
21 Enough Is Enough
31 Cityscope
W **Movie:** The Outsiders

6:00
2 4 7 News
5 **Movie:** He Knows You're Alone (1980). Don Scardino, Caitlin O'Heaney.
21 Secretaries Of State In Conference
31 All About TV
S **Movie:** The Black Stallion Returns

6:30
2 4 7 News
13 Agronsky And Company
31 Searching

7:00
2 60 Minutes
4 Father Murphy
7 **Movie:** The Ten Commandments (1956). Charlton Heston, Yul Brynner. Biblical epic of Moses's life and the Jews' exodus from Egypt.
9 Switch
11 Solid Gold
13 21 Inside Albany
31 High Feather
W **Movie:** Dead Men Don't Wear Plaid

7:30
13 World War I
21 De Bono's Thinking Course
31 Opening Night
H Fraggle Rock

8:00
2 Maggie Briggs
4 **Movie:** Jesus Of Nazareth (1980). Robert Powell. Franco Zefferelli's portrayal of Christ's life and teachings. Part 1 (part 2, Mon., Apr. 16, 8 p.m., part 3, Tue., Apr. 17, 9 p.m.).
5 Star Search
9 Straight Talk
11 Lifestyles Of The Rich And Famous
13 Odyssey
21 Mystery! Shades Of Darkness (cc)
31 Music Video Party
H **Movie:** High Road To China (cc)
N **Movie:** Newsfront
S **Movie:** Dog Day Afternoon

8:30
2 Domestic Life
31 Checking It Out
W **Movie:** Early Frost

9:00
2 Jeffersons
5 **Special:** John Paul II: "The Pope From Poland"
9 New Jersey Report
11 Lou Grant
13 Masterpiece Theatre: Nancy Astor (cc)
21 **Movie:** The Boys From Syracuse (1940). Allan Jones.
31 Journey Through New York

9:30
9 Meet The Mayors
31 Presente

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Butterflies
31 Non-Fiction TV
H **Movie:** Sophie's Choice
N **Movie:** To Begin Again

10:05
S Paper Chase

10:15
W **Movie:** The Long Riders

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python
31 Americans

11:00
2 4 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
13 Independent Focus
S **Movie:** Baby, It's You

11:15
2 7 News

11:30
5 David Susskind
9 It Is Written
11 Honeymooners
13 Color

11:40
7 News

11:45
2 Sports Update
4 **Movie:** Nijinsky (1980). George de la Pena.

12 MIDNIGHT
2 **Movie:** Judge Horton And The Scottsboro Boys (1976). Arthur Hill.
9 **Movie:** Walk, Don't Run (1966). Cary Grant.
11 Star Trek
N Punishment
W Judy Garland

12:25
7 Eyewitness Sports Special

12:40
7 **Movie:** The Last Detail (1973). Jack Nicholson, Randy Quaid.
H **Movie:** Stroker Ace

12:50
S **Movie:** Cujo

1:00
11 Twilight Zone
W Playboy On The Scene

1:30
5 **Special:** "The Reverend Ike Presents" Religion
11 News

1:45
4 Mary Tyler Moore

2:00
2 News
9 Return Of The Saint
11 Wall Street Journal Report

2:15
4 Visiones

2:20
H **Movie:** To Catch A King

2:30
11 **Movie:** The Barbarian And The Geisha (1958). John Wayne.
S **Movie:** The Man Who Would Be King

2:40
7 **Movie:** Hell Is For Heroes (1962). Steve McQueen, Bobby Darin.

2:45
4 First Estate

3:00
9 **Movie:** Revolt Of The Barbarians (1964). Roland Caray.

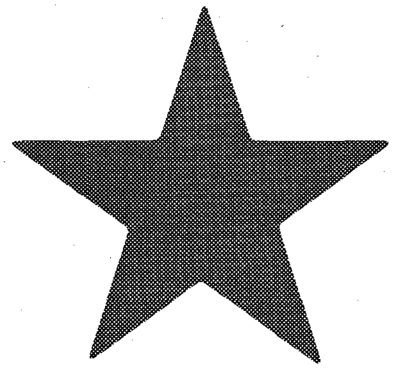
4:15
H **Movie:** The Secret Of N.I.M.H.

4:30
11 Abbott And Costello

4:45
S Paper Chase

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News



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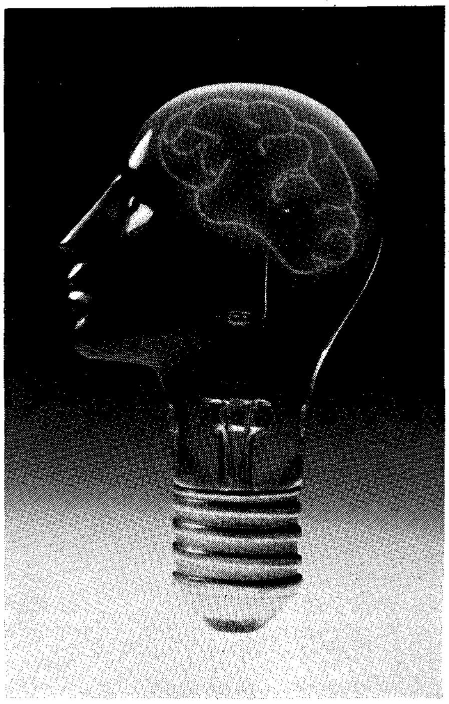

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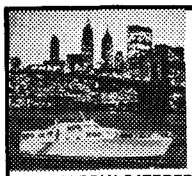

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Rates $20.00 per line.** 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum size ad is 2 lines. Add $12.00 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior to Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

Successful Wealthy Entrepreneur—I'm Ivy League educated, have blue eyes, light brown hair, Jewish and love to play the piano. My business has taken off in the last ive years, and my substantial financial success has allowed me to enjoy a fabulous ife: frequent Island vacations, theater, dining, travel to Europe, opera, sailing and good friends. But what I'm missing is omeone to share it all with. Are you under 52, exceptionally attractive, enjoy laughing and think you'd like to be spoiled by me? Please reply with photo and phone if possible. Only happy people should write. NYM Box D336.

Effervescent Gentleman WASP—30, '2", slim, handsome, classy, interested in ailing, nutrition, international affairs, heater and photography seeks nonmoking, Christian lady, 25-35. Should be lim, smile a lot, naturally beautiful, well proportioned, emotionally well balanced nd want someone very unique with traditional values and modern thinking. Photo please. NYM Box F269.

Handsome, Divorced Exec—And writer, 0's, 6'1", 170, white, seeks real woman who is sexy, smart, fun, slim and strong with heart and soul. No photos, please. ıst be Sophia Loren. NYM Box F243.

Where's The Beef—Tall, slim, athletic, Jewish professional, 26, seeks quality Jewish woman, 22-28, for really cool relationship of warm affection, hot jazz, sizzling steaks, smoldering passion. No drugs. Photo and phone a must. Go for it. NYM Box D359.

Successful Female Exec—Former Wilhemina model. Would like to meet all (I am 5'10"), attractive, accomplished nan. Please send photo and phone. NYM Box D529.

Beautiful Slavic Pearl, 29—Ivy League professional to boot seeks well-educated, passioniate, renaissance man, 30-45, for nore than a fling. Photo. NYM Box D497.

Woman With Class—Youthful, 54, brunette, warm, bright. Seeks intelligent, refined gentleman. NYM Box F264.

Mere Words Cannot Describe—Attractive, spunky, educated, 28, Jersey female seeks good-looking, Jewish professional, 28-38, into dining, dancing, laughing, frogs, movies and balloons. Photo and bio please. NYM Box D379.

Dark Eyed Beauty—Restaurateur, college, 27, Jewish, loves the fine arts, gourmet cooking, travel, seeks sincere, affectionate, caring, attractive Jewish male, 30-35, at least 5'10", financially secure to lead to permanent meaningful relationship. Recent photo. NYM Box D394.

Successful Jewish Male—25, 6'1", nonsmoker, businessman, slim, athletic, nice-looking. Like movies, dining out, NYC, sports, dancing, travel, beach and more. I'm looking for a slim, attractive female 22-28, who is career oriented and down to earth to share good times with. Bio/phone/photo essential. NYM Box F249.

Warm, Attractive, Fun-Loving—White Jewish widow in the 50's, looking for man 55-62, 5'10" or over. Photo. NYM Box D414.

Pretty, Warm, Talented—Professional woman, 37, seeks sensitive, intellectual, successful WASP male, 35-50, for lasting, joyful relationship, marriage. Photo. NYM Box D420.

Petite, Pretty, Potentially—Yours! 32, refined, Latin lady, with dark tantalizing eyes seeks white or Latin nice-looking male, 5'9"-6'0", 25-45, loves NYC life, dining, theater and sharing. Hazel eyes and children a plus. Photo/bio/phone. NYM Box F260.

Nice Jewish Woman!—This successful, 33, Westchester, advertising entrepreneur, secure, adventurous, round and sexy is looking for the right unmarried man with style, warmth and brains. NYM Box D412.

Very Attractive, Slim, Classy—Single Jewish female professional seeks attractive, sophisticated, single male (mid 30's to early 40's) with intelligence and pizzazz. NYM Box D413.

Female Artist Painter—Attractive, world-traveled, well-educated, seeks bright, attractive, financially secure, single, white male in his forties. NYM Box F259.

Beautiful, Vibrant, Warm—Professional, Jewish woman, 31, 5'6", seeks successful, Jewish man, 28-38, open to modern Jewish practice, and who like me, is also sensitive, witty and independent. Photo/phone/note. NYM Box F262.

English, Tall, Slim—Attractive, 47, elegant lady speaks French. Seeks worldly gentleman as companion. Sense of humor a must. I love dancing, traveling, dining, theater. Now tell me about you. NYM Box F263.

Warm, Sophisticated, Sincere—Fun-loving, very attractive, sensitive, honest, 5'9", Manhattan, sharp Jewish woman, 35, desires gentleman, 35-45, 6' plus, ready to love and be loved. Prefer nonsmoker. Phone/photo please. NYM Box D398.

Warm, Special Lady—Attractive, single, Jewish businesslady, 33, seeking down-to-earth, established, educated single Jewish man with sense of humor to share hugs and heart with. NYM Box D410.

Greedy For It All!—I want to meet a brilliant, humorous, handsome, wealthy, Jewish man, 35-43, 5'8" plus who adores life, skiing, traveling, culture, Chinese food and being in love. This elegant, fun-loving, athletic, independent lady refuses to settle for less. If yoy are that wonderful guy, don't you settle either! Write me! Photo please. NYM Box F258.

Sail Away—Fun-loving lady skipper looking for a male counterpart to share the good life on land and sea. Pretty, sexy, serious, silly, slim, smart and not a bad sailor either. If you are 40 plus, I'd love to hear from you. NYM Box D411.

Handsome, Successful Male—Performing artist, 27, 5'7", seeks attractive, slim, affectionate woman, 22-30, to share laughter, good times and romance. Photo/phone. NYM Box F268.

Attractive, Classy—Metropolitan NJ widow, blonde, slim, 5'7", down-to-earth, lively, mid 40's, financially secure WASP, nonsmoker. Feel like I'm still in college. Enjoy health clubs, dancing, music, good food, good conversation, good company, laughter and Florida condo with all pleasures that area has to offer. Wishes to meet tall, trim, single, attractive, successful male counterpart, mid 40's to mid 50's. Brief bio, phone, photo preferred. NYM Box D415.

Sophisticated, Attractive—And sensible, blond divorcee seeks fun-loving, Jewish male, 45-59, to share long term, meaningful relationship. NYM Box F265.

Hot Shot Lady Lawyer—36, with good looks, brains, and co-op apartment(a good catch). Looking for an equally good catch of opposite sex. Phone, photo. NYM Box D416.

Single Parent With Pizzazz—Seeks currently single, Jewish man, 35-42, mellow and upscale, who enjoys sports, romance and sunsets on the beach, for a relationship with potential. Short bio and photo please. NYM Box F266.

Beautiful, Brainy Businesswoman—Ivy educated, tall, green-eyed brunette seeks attractive, intelligent, successful Jewish man, 28-38, who is strong, gentle, passionate, empathic, emotionally available, giving and unafraid of commitment. I am warm, sensitive, demanding, neither a princess nor a feminist, more interested in your mind than your hobbies, and prepared to give as much as I ask for. Letter/photo. NYM Box D417.

Affectionate Redhead—Early 30's, fun-loving, attractive, comfortable in dress or jeans. Seeks sensitive, financially secure man, interested in relationship. Photo with reply if possible. NYM Box D344.

Italian Male (38)—Loves travel, sport, theatre plus. Seeks slim, bright woman. Photo/phone. NYM Box D358.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

All-American Type Female—29, slim, fun, attractive. Looking for tall, active man to share city lights, people, cats, skiing, tubing, talking, laughing, crying. Must enjoy some or all of the above. NYM Box F278.

Let's Explore—The city, country, and the world at large. Bright, attractive, sensual, considerate. Jewish, professional woman. Seeks an emotionally and financially secure man, 38-54, who is intelligent, affectionate, sincere, fun-loving, has a sense of humor, likes children and other comforts of home and wants to share life's joys. Photo if possible, phone, short letter. NYM Box C170.

Tall, Slim, Cultured—Creative, attractive Christian lady professional; warm, caring with varied city/country interests seeking genial 50-60's, successful, optimistic, nonsmoking man with sense of humor. NYM Box D426.

White Male, Late 40's—Highly successful business man, considered extremely attractive, bright, with fabulous sense of humor, 5'10", 175 lbs, and great fun to be with. Seeking gal 30-40, must be pretty with good figure and mind to match for mutual relationship. Letter, phone, photo preferred (will be returned). NYM Box C171.

Fairfield County, CT—Successful female executive, Jewish, attractive, blond, hazel eyes, 5'6", good legs, 50, divorced. Seeks a gentle, compassionate male, 45-59, who is tender, has a sense of humor, enjoys theater, opera, music and gourmet dining. If you are Jewish, attractive, a professional or business man with romance in your heart who enjoys evenings in front of a roaring fire, sailing on the sound and quiet walks on the beach we've much in common. Let's meet. Letter, recent photo, bio and phone number please. NYM Box F279.

Attorney, Financially Secure—Jewish, 36, 5'9", 155 lbs., seeks a truly meaningful relationship with a warm, slim, bright, peppy woman, 24-35, who's interests might include tennis, golf, spectator sports, travel, movies, theater and fine restaurants. Someone who enjoys living well, but prefers it with a companion. Phone, photo and short bio appreciated. NYM Box D427.

Intelligent, Handsome, Well-Traveled—Man, mid 30's, seeks lady 25-45, able to reciprocate thoughtfulness, sensitivity and good company. NYM Box D428.

Beautiful, Warm, Vivacious—Semi-princess looking for prince of a guy. I'm 27, 5'7", green-eyed brunette, Jewish, educated, whose loves include sports, dining, dancing and men who don't play games. Seeking sincere, caring, successful man for serious relationship. Photo/phone/bio. NYM Box F280.

Warm, Witty, Whitewater—Woman, seeks bright, thoughtful, humorous, emotionally secure Jewish man (35-48) who still believes romance is possible. Bio/photo requested. NYM Box D429.

Extremely Handsome, Jewish, 39—Queens teacher. Still seeking that petite lady with her act together to enjoy anything from comedy shops to trips in the country or museums. Photo. NYM Box D439.

Do You Enjoy—The cultural climate of NY, the adventure of travel, the tranquility of the seashore? Are you secure enough to be honest, strong enough to be gentle? I am pretty, mid 40's, 5'6", have fine figure, good sense of humor, a great deal of warmth. Looking for a man with financial stability and a sense of who he is. Photo/bio. NYM Box F281.

Dynamic NJ Lady—Young 50, intelligent, attractive, blond, 5'8", 165 lbs., warm and sparkling personality seeks lasting relationship with affectionate, attractive, bright, secure male, 48-57, 5'10" plus who enjoys dancing, travel, etc. Phone/ photo. NYM Box F282.

Ivy League Professor—And scientist, 32, warm, sensitive, good-looking, 5'6", highly successful, Jewish man. I love nature by day (hiking, skiing, sailing) and elegant dinners by night. I seek a sensitive, cuddly, non-smoking, well-educated, healthy (in all ways), outdoorsy, Jewish woman interested in starting a family. Letter/photo. NYM Box F283.

Warm, Earthy, Single—White lady, 33, desires financially secure, 6' plus, white male, 38-48, who enjoys theater, travel, dancing, fine dining and the simple pleasures. Photo/phone. NYM Box D432.

Pretty, Jewish Female—29, seeks tall, Jewish, intelligent, quality male, 29-35. NYM Box F284.

Special—"S"ophisticated, "p"retty, "e"legant, "c"hocoholic, "i"vy, "a"dventurous, "l"ean, 29, caring, female Jewish professional, 5'6". Seeks Clark Kent for marriage. NYM Box C174.

Petite, Sexy Brunette—33, wants to mix finance career with serious relationship/ commitment. Seeks handsome, successful, emotionally mature WASP male, 30-38, who thinks paradise includes skiing Aspen, photographing Kauai, salmon fishing Scotland. Photo/bio/phone. NYM Box D433.

Vibrant, Pretty, Successful—Lady, 37, 5'4", shapely, enjoys travel, theater, music. Seeking male counterpart, financially, emotionally secure to share the good life. Manhattan resident preferred. NYM Box D434.

Female Flight Attendant—Attractive, warm and witty, useful 50, enjoys nights on the town and cozy evenings at home. Looking for unattached male, nonsmoker, successful, easygoing, willing to make commitment. Manhattan preferred. Photo if possible. NYM Box D435.

Nifty, Fifty, Tall—Attractive blonde, educated, traveled. Seeks relationship with attractive educated man, 48-55, with love of arts, travel, cooking and sweet-smelling spring nights. Photo and phone, please. NYM Box C175.

Divorced Man—Early 50's, slim, 5'8", financially comfortable. Seeks woman, well-groomed, financially secure, who enjoys dining out, theatre and vacations to share mutual interests. Photo, phone and bio. NYM Box C176.

Christian Widower, 47—Athletic, 5'8", non-smoker, business owner, financially independent with 2 children, loves to travel and the finer things in life. Seeking a very warm, slim, non-smoking, classy woman, 30-43, for permanent relationship. Photo and phone, please. NYM Box C177.

Desires Storybook Romance—31, 5'5", very pretty, slim, sexy and successful. Seeks that special man who's single, handsome, romantic, confident and of quality. If you think you're him, I'd love to hear from you. NYM Box C178.

Are You Out There?—Jewish female, 45, professional, slim, 5'5", attractive, eclectic interests. Seeks male counterpart, 45-55, for friendship. Bio, photo and phone. NYM Box C179.

Warm, Articulate—Independent, female, Jewish, photographer. Too busy till now to look for mate. Loves great food, musicals, 20's jazz, film and kids. Ready to share same with witty, intelligent, affectionate, 35 and up male. NYM Box C180.

Interesting And Interested—Single, non-religious, Jewish male, 41. I am emotionally and financially secure. I know how to communicate, share and be close. I seek a non-smoking woman, who is looking for a stable, intimate relationship. NYM Box C181.

Paunchy, Balding—Just middle-aged male with no sense of humor. Looking for female, balding optional, for lasting relationship. NYM Box C182.

Big, Beautiful, Woman—Warm, affectionate, brunette, 39, Jewish, non-smoker, owns business, has green eyes, soft skin, style and self-confidence. You are: 35 plus, 5'11"plus, have looks, hair, career, opinions, varied interests, delicious wit. For caring relationship. Photo, phone and bio. NYM Box C183.

Energetic, Vivacious—Sensitive, very pretty, warm, bright, Jewish, career woman, 31, 5'10". Seeks that special man who appreciates music (from classical to jazz), dance (from ballet to belly), theatre, dining out, movies, ice skating, long walks, good conversation and is interested in a serious relationship. NYM Box C184.

Slim, Pretty, Vibrant—Jewish professional woman, from Greenwich, Ct., seeks accomplished Jewish man, 40-53, with good sense of humor, who loves adventure, laughter and romance for committed relationship. NYM Box C185.

Handsome, Adult Man—49, 5'10", successful, bright, sensitive, emotionally secure, personable and Jewish. Seeks a classy lady, 37-44, who is intelligent, successful, trim, attractive, sensitive, emotionally secure, non-smoker for romantic dinners, movies, theatre, art, music, travel, walks, talks and sharing. Please answer with phone, bio and photo. NYM Box C186.

Outrageously Witty Female—Great-looking, sleek, creative, mid 20's, financially secure. Seeks down-to-earth, wealthy, Ivy league male with unique interests, 30-40, slender, 6' plus, handsome, strong personality a must, partnership oriented, willing to negotiate. Send photos. NYM Box C187.

Pretty, Feminine, California—Blue-eyed blonde, late 20's persona, but I am Jewish, NY, 30's, 5'6", published novelist. Talented, vivacious, dynamic, funny, sensitive, introspective, insecure, moody, serious, warm, caring and vulnerable. Seek equally complex successful, established male, 35-43, if marriage and fatherhood is what you want to add to your life. Phone/photo optional. NYM Box D437.

Professional Male, 32—Seeks roman with 22-28, pretty, athletic, independe woman, 5'2" to 5'5". NYM Box D436.

Successful, Professional, Woman—Go looking, 53, youthful, warm. Seeks fina cially and socially secure man, 55- with sense of humor for friendship. Ph to, phone and bio. NYM Box C189.

Spunky Aries Seeks Vibrant Lady—She bright and beautiful, opinionated (not c noxious), lovely, sometimes lone dashing, somewhat daring, Manhattani 30-38, slim, 5'4" to 5'8", and ready for so relationship with very attractive, su cessful, charming, worldly, white ge tleman. I am 44, very slim, tall, very you ful, with passions including travel, theat weekend walks in Soho and champagne the morning. Letter and photo a mu NYM Box C190.

Shall We Dance?—Warm, pretty, vi cious lady, loves to sing, laugh, hug, e joy life. If you're a fun-loving nice g who likes music, doing NYC, and pos ble lasting relationship, please tell more. Photo and phone NYM Box C1

Pretty, Petite, Chic—Witty, 39, well-ed cated, traveled, loves the arts, tradition values. Seeks interesting "nice guy NYM Box D438.

Witty, Attractive, Illustrator—Bright, 2 5'7", slim, Jewish, female, interested sha ing, fun, laughter, friendship and lon lasting romance with slim, attractiv Jewish professional male, 27-37, wi sense of humor. Photo and phone appr ciated. NYM Box C188.

Lovely Renaissance Woman—Has chil and career. Seeks unintimidated man, 3 48, for lifemate. Phone, photo and bi NYM Box C194.

Sparkling Green Eyes—Seeks expressiv professional man who enjoys Christm shopping, travel to Europe, cookin brewed coffee, kids?; past 37, 5'7" and mi life crisis for possible lasting relationshi NYM Box C193.

Empty Nest Syndrome Sufferer—Divor ed (over 20 years) white female, WAS intelligent, warm, but not hot, 48, ove weight, smokes, drinks, has large obno ious dog and low paid menial job, lov poetry, visual arts, music (kulchur), nee to give love, knit sweaters etc, for som one who won't be embarrassed by it. Fa tasy man: European, bearded, mayb portly, rich. I need a cause (you? yo business?) to work for. OK, for which work. NYM Box D480.

Intellectual, Cultured, Sensitive—W man seeks similar qualities in a Christia man of 35-45 to share a meaningful rel tionship. NYM Box D440.

Make My Mother Happy—And meet h daughter who is out of the ordinary in e ery way! Jewish, but not a princess. Th 29, single, white, attractive, dark-haire dark-eyed female, has an unusual sens of humor. She would like me to meet a unattached professional, white male, 2 36, over 5'8", who likes challenge. Phot please. NYM Box C195.

Lawyer—33, 5'7", sincere, trim, Jewis enjoys dining, movies, art, tennis, seek lively, intelligent, pretty woman, 21-3 Photo/phone. NYM Box D500.

Vivacious, Warm, Fun-Loving—Inquisi tive, 55, wishes to meet a fun loving, sen sitive man who views life as an adventure NYM Box D501.

STRICTLY PERSONALS

Some Say Handsome—6', tall, active and financially independent,widowed, 62, Jewish white male would like to meet slim, attractive, warm and compassionate lady who is sensual but not sexually centered. Photo and phone please. NYM Box D442.

Inveterate Ferris Wheel Screamer—Late 30's, seeks handsome adventurer to hold her hand. NYM Box D443.

Sophisticated, Pretty, Blond—Manhattan woman (tired of bar scene) 30, 5'5", fitness-conscious, intelligent and very warm seeks rare man who's deep and has values yet is adventurous and fun-loving. My passions include travel, romance and long talks. Photo please. NYM Box D444.

Female, Madison Ave., Attorney—Jewish. 28, single, slim, very pretty Ivy League brunette. Wishes to meet male, Jewish, single, professional or business executive, 26-36, conservative, marriage-oriented. Photo, phone. NYM Box C197.

Attractive Ex-Stewardess—Financially secure widow, 48, 2 college-age sons. Interests: spiritual growth, friends, theatre, music, travel, wants to meet an easy going man, late 40's to late 50's who likes himself and others and laughs a lot. Phone, photo, bio. NYM Box D445.

Sophisticated Manhattanite—White, Jewish female professional, 35, 5'6", very attractive, slim, sexy, warm. Seeks together, successful, attractive, unattached male whose style and intelligence can match mine for sincere relationship. 5'10" and over. Photo and phone. NYM Box C198.

Female, Health Care Exec—28, 5'9", Jewish, stable, energetic, outgoing, warm and very attractive. Looking to meet earthy counterpart, 30-38. Desires long-term relationship. Phone, photo please. NYM Box C199.

Busy, Professional Woman—Late 40's, seeks refined, secure, single male for lasting relationship. NYM Box D446.

Brilliant, Beautiful, Blue-Eyed—Brunette, single female, 28, slim, hourglass figure, refined, happy, warm, imaginative, athletic, funny seeks to meet a single, very handsome similar male, 28-33. Photo a must. NYM Box D447.

Former Homecoming Princess—Seeking Prince Charming. Corporate attorney, 33, trim size 4; sweet but sexy, sophisticated, spunky and smart. Are you 30's-40's, dynamic, equally at home in pin stripes and jeans? NYM Box D441.

Attractive Parisian Woman—35, educated, likes art, travel, pecan pie, Chateau Rothschild seeks refined, cultured, secure gentleman for loving relationship. NYM Box F285.

Dynamic Young Executive Available!—I've yet to find a permanent mate. Can you risk a single date?! Very aware, sensitive male, early 50's, 6'1", trim "very with it," warm and compassionate. Seeks a "winner," shapely, attractive Miss, 35-45, serious minded for the real thing. Do you qualify? NYM Box D461.

Refined, Bookish, Old Fashioned—Jewish female, 27, 5'6", slim, Ivy professional, ironic wit, seeks very bright male counterpart. NYM Box D483.

Attorney, 24, 6'2"—Warm, handsome, seeks mature, sincere, slim Jewish female. NYM Box D448.

Pretty, Witty And Bright—Professional woman WASP, 34, slim, warm, spontaneous seeks intelligent, energetic man to share something special. NYM Box D449.

Refined LI Divorcee—38, no children, educated, world traveled, wishes to meet single, healthy, Christian gentleman for quiet dining, interesting conversation, warm relationship. NYM Box D450.

Hugger Wanted!—Jewish nurse, 27 seeks successful, professional man who knows that relationships begin with friendships and is marriage and child-minded, to share long drives, dining, exploring New York. NYM Box D451.

Pseudo Jewish/Italian—Bright, pretty, warm, fun-loving lady, 25, seeks nice, sincere, professional guy, 28-35, my mother insists is out there. NYM Box D545.

Attractive, Single Male—30, 6', seeks attractive Jewish woman for warm, loving relationship. If you are bright, playful, sincere, fun-loving and affectionate, write to me, because I am, too. NYM Box D452.

Eclectic Jewess—34, 5'7", attractive, bright. Heroes: Kennedy, Coltrane, Arguello, Koch, Yaz, Camus. You: secure, sincere with wit, humor, compatible heroes. Photo and phone. NYM Box D453.

Warm, Attractive, Honest—Professional female; sense of humor a "today" thinker. Seeking white, 35-45, single male counterpart for lasting relationship. NYM Box D454.

Very Attractive Lady—Slim, shapely; educator; with genuine class, warmth, wit. Sensitive, non-aggressive. Of cultured, educated parentage. Jewish. Vivacious, youthful 60ish; people swear I look 45. Seek sincere, well-educated, financially secure gentleman for friendship, possible marriage. Bio/phone please. NYM Box D455.

Warm—Active female, 36, loves art, Italy, music. NYM Box D456.

Mary Tyler Moore Lookalike—In appearance, personality and soul. I'm the Jewish version. Cum Laude/MA/Columbia. Oodles of theatre, ballet, and travel. Stay active working in public relations. Teaching aerobics keeps my size 6 figure on 5'6" frame. Live in Dade County, Fla. Visit NY/Conn. often. 2 sons in law school. Loathing Miami scene of singles bars, I remain old-fashioned romantic, a product of the 50's, wanting a real relationship with caring man who wants and appreciates a supportive, terrific companion for life. Prefer man, 55-65, who's been married and wants to be again and enjoys having a beautiful woman on his arm. Photo/bio/letter would be appreciated. NYM Box D457.

Intelligent, Sensitive Woman—Professional, 47, likes Shakespeare, classical music, Old Masters, good theater, travel, bridge, word games; raised abroad; articulate, gentle, with shaggy dog, sometimes rueful sense of humor; seeks compatible man, 40-60, for friendship, perhaps love and commitment. NYM Box D459.

Exceptional Lady—Vibrant and lovely 30, 5'8", seeks caring man. Photo. NYM Box D502.

NY Widower—Jewish, mid 50's, slim, athletic, seeks attractive, bright, trim, warm, caring, active female, 45-55. Nonsmoker. NYM Box F287.

Good Looking Englishwoman—Worldly and sophisticated; late thirties. Has found own way in life, would like to meet charming man with whom to share the experience. Must be able to hold door open and keep logs burning. Picture, bio please. NYM Box D462.

Sincere, 5'6", Jewish—Professional female, 27, seeks tall, male counterpart, 27-35, who enjoys racquetball, movies and debates. NYM Box D463.

Tall, Pretty, Successful—WASP, 6', 42, great shape, artistic, funny and very smart seeks handsome, quality man, 37-52. Photo please. NYM Box D464.

Feminine Wall St. Executive—Petite, brunette, 30. Loves fine food, cats, 50's and 60's rock 'n roll, swimming and poker. Wants to jitterbug, sail. Seeks successful man, 35-45, slightly jaded romantic, warm, intelligent, willing to make commitment. Please send phone/photo. NYM Box D465.

Handsome Mensch, 29—Physician with sense of humor and strong, Jewish identity seeks attractive, Jewish female counterpart. NYM Box D467.

Smart And Pretty—Sparkling, slim, 36, new to city, seeks warm, witty, trim, intellectually stimulating soulmate. NYM Box D468.

Beautiful Jewish Female—Shapely, 29, 5'6", refined, warm, caring, not career-oriented, financially secure. Likes theatre, films, music, dining, dancing. Seeks good-looking, 5'10" plus, not heavy, erudite, secure, cultivated, successful single Jewish male, 30-39, for lasting relationship. Write. Home phone/photo a must. NYM Box D469.

Male? White? Sense of Humor?—Financially secure? Between 48-61? Love show horses? Fishing? Cars? Look no further, you found me. NYM Box D470.

Sleek, Sensual, Jewess—Attractive, tall, 35, life-loving, sharing, teacher seeks tall, mensch, 30 plus, to bring home to Mom before Mom moves to Fla. Send phone, photo, short bio. NYM Box D471.

Petite Villager, 30—Unpretentious articulate, empathetic healthcare executive. Anticipate City Ballet, Tanglewood, jazz festival, more summer pleasures. Seek special man, nonsmoker, 30-38, ready for commitment. NYM Box D472.

Single, Successful Man—Sensitive, fun-loving, sincere, attractive and athletic. Would like to meet a lady of similar nature under 35, for a close, lasting relationship. Bio and photo. NYM Box C196.

Country-Settled Gentleman—Handsome, intelligent, 37, single, Caucasian, Episcopalian, joyful, mature, kind, comfortable, would like to meet lady counterpart, beautiful, bright, mid 20's to mid 30's, unattached, witty, competent, affectionate, secure to create friendship, love, commitment, children, family. Home, Holstein cows, architectural design, friends, Vt-NH, hiking, sailing, travel, film, books are my life for now. What is yours? Do you wow 'em with looks and brains? How about cleaning a barn, securing a line? Ready to share? PO Box 693, Hanover, NH 03755.

Tall, Successful Woman—A young, active, 49, who loves dancing, movies and fireplaces has warmth and loving for a tall man who feels good about himself and isn't afraid to cry. NYM Box D476.

Jerseyan, Professional Male—Sensuous 60, mixing futuristic adventures and imagination with sincerity, consideration and thoughfulness from the past. Want to share beauty, travel, music and affection. Photo desired, not mandatory. NYM Box D477.

Incurable Lady Romantic—Intelligent, warm, 40's. Seeks gentleman same. Object: joie de vivre. Photo. NYM Box F286.

Eye To Eye—Very attractive, caring, Jewish, female, optometrist, 26, 5'6", slim seeks sensitive, slim, handsome, successful male, 25-35, to share life and love. Photo/bio. NYM Box D484.

Cover Girl Looks—Only Manhattanites interested in meaningful relationship. I work hard, travel lots and live well. Enjoy beach and sun. Am divorced and serious about this first and only ad. Will reply by phone or letter to those who send recent photo. Am a smoker. NYM Box D485.

Are You Special—Bright, very attractive, witty, Jewish female publishing executive, 34, 5'8", who loves the arts, seeks male to share same. If you are open to conversation, fun and a relationship, send photo and phone. NYM Box D486.

Has It All Bachelor—34, athletic, attractive, smart, successful. Seeks very pretty, shapely, affectionate, intelligent young lady for dinner, travel, and whatever. Photo/phone please. NYM Box D487.

Successful Marketing Executive—Tall, 35, WASP, workaholic seeks long term relationship with bright female with a sense of humor who can help me cultivate interests outside my work. Possibilities include sports, theatre, travel. You should be dynamic, feminine, tall, blonde/redhead, 21-30, marriage/children minded. NYM Box D488.

As Comfortable In Formalwear—As in sweats? If so, let's meet. Very attractive, Ivy educated successful, Jewish exec, 24 from NJ seeks pretty, slim woman who is a quality person for serious relationship. I enjoy travel, skiing, movies, dining, beaches and close companionship. Photo/phone please. NYM Box D489.

Sensitive, Artistic, Attractive—Professional woman (35, 5'6", slender, dark blond hair) who enjoys good conversation, good food, the arts, photography, biking, and beaches, would like to meet an intelligent, warm and caring man. NYM Box D491.

Successful, Outgoing, Handsome—Professional desiring a special woman who has a sense of humor, intelligent, stable, outgoing, classy, strikingly attractive, yet traditional! I'm 30, 5'7", Jewish. No basket cases or mumsers, please! Photo a must. Reply NYM Box D475.

Quality Lady—40's, Jewish, seeks male counterpart, 45-53 for real relationship. Photo/phone/bio. NYM Box D473.

Wonderful Older Woman—Seeks wonderful older man. Unmarried, past 50, 5'9" or over. NYM Box C200.

More Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Attractive, Vibrant, Sophisticated—Woman, 5'4", 38, warm, affectionate, successful professional, financially secure, seeks a successful professional man, 35-50, who has sense of humor, warmth, honesty, loves music, art, theatre, travel and can love my wonderful children, boy, 11, girl, 13. I would love to share a relationship with a romantic and happy gentleman. Bio, phone and photo. NYM Box D549.

Trim Jewish Exec, 45—5'11", seeking attractive, thin 5'3"-5'5", petite Jewish woman, 30-36, who is emotionally and financially secure, sophisticated and yet still a "balabusta." Send full photo/phone. NYM Box D513.

Attractive, Professional Woman—29, loves film, music, jogging and New York City. Seeks energetic, attractive, Jewish male with similar interests. Keep your resume, send a photo and Dewar's profile. NYM Box D538.

Elegant Jock, MBA—Mom would approve! Classic, tall blonde. Sweet, funny loves ocean, tennis, skiing. Seeks romantic, tall WASP male counterpart, 30-35. Phone/photo. NYM Box D522.

Understanding, Loyalty, Sensitivity—That's what I can offer the right guy. I am an attractive professional woman (34, Afro-American) who loves books, French movies, good conversation and traveling in Africa, who is seeking a compatible single male friend and mate. Tell me if you're the one. NYM Box D523.

Lady Artist, 40—Values loyalty. Seeks mature loving husband. NYM Box D517.

Green-Eyed Beauty—27, sensitive, effervescent, well-educated, shy, witty. Loves the arts, children, hockey, candlelight dinners. Seeks caring, warm, successful, professional man, 28-36 to share interests, laughter, romance. Photo, phone please. NYM Box D518.

Hello—Slim, attractive, charming, Jewish professional woman, 5'5", in mid 30's, with intelligence and humor, seeks attractive, intelligent, fun, financially secure male, mid 30's-mid 40's. Preferably not over 5'11" and open to a lasting relationship. NYM Box D537.

Sushi Dinner Anyone?—With attractive, professional female, 29, Jewish. Enjoys music, outdoors seeks single ambitious male with warmth and good humor. Photo/phone. NYM Box D524.

Beautiful, Exciting, Brainy—Writer, 28, Jewish, with a lot of spirit, fun, spunk and romance seeks warm, special man, 32-45, for something wonderful and lasting. Photo/phone. NYM Box D525.

LI, Vivacious, Attractive—Female, Jewish, 30, warm; enjoys dancing, racquetball; seeks successful, charming, witty, nonsmoking male; no children; Bio, photo a must. NYM Box D526.

Very Pretty Divorcee—Intelligent, well-educated, 42, great sense of humor. Very successful seeks gentleman, 35 plus. Successful, attractive, over 5'10" for fun and future. Photo, phone, bio. NYM Box D527.

Warm, Genuine, Naturally Pretty—Slim, brunette, 28 year old professional woman seeks fun-loving, attractive, affectionate, secure Jewish man who has wit and intelligence. NYM Box D528.

Pretty, Petite Lady—32, WASP, fun, secure, enjoys outdoors, films and theater, evenings at home, travel. Desires friendship with sincere professional man. NYM Box D534.

Dark Lady, 5'3"—Self-employed (literary) with strong domestic streak wants to meet man, 40-55, with sense of humor, ideally one whose family also had separate set traife dishes. NYM Box D535.

Slightly Shy, Very Pretty—Long-legged, athletic, well-educated, Jewish female. Enjoys tennis, skiing, romance languages, travel, classical music. Seeks attractive, emotionally honest, self assured male, 36-47, cuddly, romantic, a dry sense of humor, and a touch of class, for commitment and a lasting relationship. Phone, bio. Photo a must. NYM Box D536.

Professional Woman, 32—Offers wit, warmth, intelligence and integrity to professional man, 30-40, who wants to share his life with someone special. Send phone number and photo. NYM Box D512.

Warm, Secure Female—32, self-employed, loves long walks, the ocean and NYC. Marriage/family oriented. Would have it all if I could meet a man with a sense of humor, kindness and compassion and truly a love of life! No time for phonies. Photo/phone please. NYM Box D546.

Dynamic Gal—Seeks permanent New Year's date. Attractive, warm, vivacious, golf, tennis, 44, Jewish, grown children. NYM Box F289.

Designer, Tall, Athletic—Thinks all the good Jewish men over 45 are gone. Please prove me wrong. Object: friendship. NYM Box C203.

Sparkling, Pretty, Warm And Witty—Female physician, 29, loves classical music, adventures out-of-doors,and Jewish tradition, seeks suitor with sense of humor and serious intentions. NYM Box D519.

Beautiful, Elegant Blonde—29; writer, well-traveled, intelligent, cultured, with a merry spirit and a love of music, theatre, sports, the sea, seeks handsome, refined, very successful gentleman, 35-50, who is a kind realist with a great sense of humor and desirous of a lasting relationship. Phone/photo/bio. NYM Box D552.

Deemed Hilarious—Woman writer, 42, loving, literate, pretty. Seeks passionate, tender relationship (ongoing) with romantic, responsible, sensuous man, 35-50. I'm searching for someone tallish, burly-shouldered, craggy-featured, who is generative, loves life and sees its funny side. I enjoy camping, word origins, exploring NYC, plus obvious pleasures of music (Bach to bagpipes), eating, cozy hearths, night trains, etc. Please respond with photo, phone and short bio. NYM Box C207.

Warm, Witty, Jewish Female—Looking for special man. He should be tall, Jewish, 20-30, relationship-minded. NYM Box C169.

Beautiful Widow—Who is "lovely to look at, delightful to hold, and Heaven to kiss" seeks counterpart: Intelligent, sensual, unattached, gentle, nonsmoking sensitive man, Jewish, early 60's or younger to share friendship, opera, music, art, walking and most of all life. Object: permanent relationship. Photo a must, will return. Box 4218, Great Neck, NY 11027.

Warm, Sensitive, Fun-Loving—Attractive Jewish woman, 26, enjoys sports and cultural activities. Seeks intelligent, attractive, caring Jewish man. Phone and photo. NYM Box D540.

Beautiful Blue Eyes—Warm, sensitive, attractive female exec, 38, who loves good food, good wine, good art, good books good talk, and reasonable tennis, seek Jewish male, 35-50, with good sense o humor to share all good things bright an beautiful. NYM Box D541.

Tall, Thin, Beautiful, Brainy—Warm very female, 29, Jewish, writer/ad agency Seeks bright, kind, worldly, successfu Mr. Right, with sense of humor. Photo phone NYM Box C206.

Lovely LI Lady—51, 5'5", 125, attractive warm, classy. Enjoys the arts to beac walks. Seeks secure man, 48-60, who believes happiness can be found the 2nd time around. Photo? NYM Box D539.

One Of A Kind Lady—Very honest, open powerful, spiritual and incredibly loving reaching out for a man of integrity, a man who knows who he is and is ready t surrender to life's journey with his spiritua mate. No games, just laughter, love and serving each other and the world. Som physical realities, a Jewish man, 40's, secure financially and emotionally, nice looking and ready to fly. I am an entrepreneur, 37, Jewish, pretty and a bundle of energy. So let's meet. NYM Box D544.

A Cozy Guy!—I'm a good-looking, divorced, Jewish male, who is witty, comfortable, creative, kind, sensitive and easy to be with. I'd love to meet a very pretty divorced lady, 35-41 (children a plus), who loves tennis, country walks, laughter, music, pie fights, movies, anything. For a sharing, caring, committed relationship. No princesses. Please respond with a cozy note. Photo and phone number a must. NYM Box C204.

Tres Jolie—Systems analyst seeks handsome professional male, 27-38, above 5'7", who no longer saves the best things in life for some distant moment and creates special occasions any time. Sense of humor, integrity and high self esteem a must. Non-smoker. Photo and phone NYM Box C212.

STRICTLY PERSONALS COUPON

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Use the coupon above or call (212) 880-0734. Rate is $20 per line, two-line minimum. Add $12 for NYM Box number. Mail to: Classified Department, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Beautiful Woman—Jewish, early 30's, 5'5", fun-loving yet somewhat reserved, warm, sensitive, affectionate, artistic, single seeking Jewish male with similar qualities: attractive, 33-40, 5'10" or taller, established and marriage-minded. Phone/photo/bio. NYM Box F273.

Warm, Sensitive, Beautiful—Brunette, 35, 5'3", in great shape mentally and physically. Looking to share love, laughter, music, dancing, movies, sunny beaches, skiing and quiet evenings at home with an open, honest, fun-loving, successful, dynamic, passionate man. Reply with photo. Go ahead, I'm worth it! NYM Box F275.

Hi, It's Me—29 year old, very successful, single, LI Jewish man, 5'9", heart of gold and positive outlook on life, has strong desire to meet nonsmoking, Jewish lady, 22-26. I'm good-looking, smart, dynamic, stable, athletic (jogging, swimming and tennis), cultured, sincere and responsible. I'm Sagitarius and you must be down-to-earth, very attractive, caring, sexy, romantic and fun to be with. Photo is essential and phone. Please tell me about yourself. I look forward to meeting you. NYM Box D419.

Blond, Blue-Eyed Midwesterner—Female, 25, professional, enjoys books, movies, sports, theatre, dining out seeks a warm, single, tall, attractive, white male. Photo and phone please. NYM Box D492.

Very Pretty Petite—Woman, 38, professional, college-educated, enjoys music, art, travel, theater, sports, dancing and quiet evenings at home. Seeks male who is 5'11" plus, 34-44, extremely handsome, successful and professional looking for a permanent relationship. Photo and phone. NYM Box F276.

Single Jewish Woman—Slender, attractive clinical psychologist, mid 30's, lively, warm, good sense of humor. I would like to meet a marriage-minded, successful, Jewish professional or businessman, age 35-50. NYM ox D418.

Classy European, Feminine—Speaks Spanish, French, very chic, thin and intelligent, fine background. Desires cultured gentleman, 48-58, who likes foreign travel, humorous company and not crazy about sports or religion. I am conservative, Republican and a moderate drinker. You should be too. NYM Box C168.

Quality Good—Looking Man—42, 6', 185 lbs., brown hair and eyes, warm, honest, humorous, financially secure and of Italiant descent. Seeking to settle down with a warm, honest, sincere, affectionate, pretty, shapely, slender, fun-loving woman, 32-42. Photo. NYM Box F272.

Wanted!—Counterpart to exceptional woman, must possess qualities mother would love, for enduring relationship. A must! Humorous, affable, sentient, stalwart. Photo and phone. NYM Box F271.

Sensitive, Pretty Woman—Well-educated, 23, 5'1", fit and Jewish seeks single male, 23-30, 5'8" to 6'1", handsome, slim, sensitive, successful, warm, funny and romantic who enjoys the arts, sun, traveling, amusement parks, talking and listening. Please send phone/photo/bio. NYM Box F277.

Lovely Elegant Lawyer—Female, straight blond hair, dark eyes seeks quality gentle man, 30-45. NYM Box F250.

Sensitive, Pretty And Bright—Jewish, 27, 5'2", slim, creative professional seeks Jewish male, 27-38, of similar qualities with sense of humor to share in fun, laughter and sincere long lasting relationship. Photo/bio/phone appreciated. NYM Box D421.

Long Island Redhead—45, who knows the best is yet to come. Looking for a man who feels the same. NYM Box C205.

Young Lawyer, Successful—Kind and sense of humor, wants to meet a female in her 20's who is a professional, personable and intelligent. NYM Box D510.

AAA Sophisticated Lady—Adventurous, attractive, articulate, precociously beyond the midlife crisis seeks counterpart with like assets. NYM Box D511.

Attractive Liberal Catholic Divorcee—40, lively, college-grad, 5'9", dark hair, curvy. Likes Knicks, poker, animals, dancing, films, art and much more. Seeks interesting available gentleman, 38-48. Phone/bio. NYM Box D493.

Attractive, Successful Male, 29—5'7", Catholic, financially secure, athletic, highly educated, business executive seeks serious relationship with attractive female of approximate age or younger. NYM Box D504.

Busy Newspaper Lady—Cole Porter had her in mind. Has it all including two wonderful daughters. No country walks, only city lovers need reply with photo, bio, phone. NYM Box D505.

Tall, Attractive, MD—33, Jewish, seeks special lady. Photo. NYM Box D499.

Attractive, Blue-Eyed—Brunette, 42. Enjoys successful life; looking for calm man who appreciates the arts to share her love for travel, quiet dinners, fine wine. Phone/photo/bio. NYM Box D495.

Wanted:—Man, white, early 70's, youthful and involved in life and living, for a relationship of laughter and true companionship with a mature professional woman of vitality and enthusiasm. NYM Box D496.

Town And Country Life—Warm, attractive, high energy, athletic professional Jewish female, 32, looking for a man with strong sense of self to make a good lifestyle great! NYM Box D520.

Witty, Warm, Pretty—Slim, 5'6" female, 24, seeks comparable single male, 26-30, stable and with sense of humor. Photo/bio. NYM Box D503.

Smart, Pretty—Funny, successful woman. Looking for smart, pretty, funny, successful man. I'm 37, a TV journalist, looking for permanence. I love my house in the country, I read, listen to music, go to theatre, play tennis, and don't waste time. I'm committed to finding my counterpart. Photo and bio to NYM Box C201.

Strikingly Attractive, Sensitive—Warm, cuddly, witty, intelligent, professional, Jewish woman (25, 5'7"), wishes to meet bright, sensitive, good-looking, good-humored, athletic, successful, Jewish man (27-32) over 5'10". Are you interested in sharing tennis, football, Akitas, friendship, and romance? If so, please send photo, phone, and bio. NYM Box D516.

Loving, Articulate Woman—Sorely misses companion to do Sunday Times Of London Crossword with. I'm a warm, genuine, witty lady in early fifties and have a great deal to share with an unpretentious, successful and humorous man. Let's laugh and relax together. NYM Box D532.

Handsome Public Relations Executive—Boyish and bright, needs adorable woman to share happy life. I am WASPy, 50, 5'11", athletic and very secure both financially and emotionally. Also (there's more) communicative, warm-hearted and successful. If you are a woman who likes herself and is intelligent, trim and very pretty, please write NYM Box D506.

Ayn Rand Enthusiast—Professional woman, 28, former musician, opera lover, very attractive seeks intelligent, attractive man, 27-35. Photo, phone. NYM Box D507.

Investment Banker—Single Jewish male, 25, handsome, funny and financially secure. Seeks witty, professional and beautiful single female, between 25 and 30. Photo and bio a must. NYM Box D508.

Male, 38—Seeks fun-loving, attractive, slim, sincere, affectionate woman who enjoys sports, age below 35, to begin a serious relationship with an intelligent, humorous, attractive professional. Please send phone/photo. NYM Box D547.

Attractive, Warm, NYC—Jewish female professional, mid 40's with own head and life together, seeks unmarried Jewish man, with same who might be both lover and best friend. Photo. NYM Box D548.

Beautiful Lady—Tall, slim, sensitive, Jewish professional seeks soulmate. Write PO Box 404, Glen Oaks, NY 11004.

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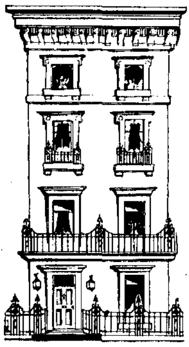

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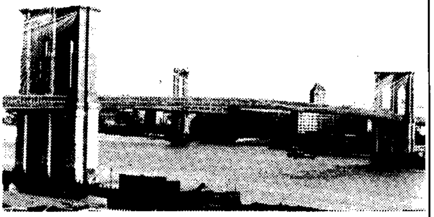

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 502

BY MARY ANN MADDEN

ADAM MACASSAR—*Jeremy.* Adam Macassar was seen last season in the short-lived but critically acclaimed *Prove It,* in which he played the difficult dual roles of Frankie and his father's ghost. He was nominated for an Obie in 1978 for his portrayal of Gertrude Stein's father in *Exile's Return.* Mr. Macassar lives in Rowayton, Connecticut, on a working farm with his wife, Martita, a non-pro, and their children, Marpessa and Frankie. His favorite pastime is "a brisk early morning sleep."

VIOLET M. CUTHBERT-O'NEAL—*Isabelle.* As Violet Mangan-Cuthbert, Ms. O'Neal began her career as a child player in Harold Clurman's '30s production of *I Live as I Am.* She had a brief screen career as the teenage star of *Peekaboo You're Dead* and *Mollycoddle and Me.* Two seasons ago, she appeared in the successful made-for-TV film *Skilift to Death.* Violet M.C.-O'Neal lives in Manhattan in a cork-lined pied-à-terre, which she shares with her two cats, Pyewacket and Ishmael. She is an avid reader.

Above, playing Playbill. Competitors are invited to devise a suitable, albeit brief biography for Who's Who in the Cast. (Limit 100 words.)

Results of Competition 499, in which you were asked for prose typical of bulk-rate envelopes.

Report: As Lynn Kopka of Troy, N.Y., noted, truth is stranger than fiction. She received and sent to us a mailing piece from Memory's Garden, Albany, N.Y. It contained (among other deeply moving statements) these exhortations: "Don't Turn Your Eternal Vacation into an ENDLESS GUILT TRIP. Prepare for a Formal Occasion ON 48-HOUR NOTICE! Advanced Planning WILL HELP —You don't have to be old to plan for your own death. . . ." Well. You bet. I mean, why sure. Listen, I'm sending for the free Family Registry my own self. And not, you know, a moment too soon. Let's face it, we're all going sometime. So there, Mr. Death. You may already have lost.

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S. Lipman, Cambridge, Mass.

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Cynthia Harper, New Orleans, La.

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Viktor Blume, Sayville, N.Y.

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John Sobestanovich, N.Y.C.

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Alan Levine, Massapequa, N.Y.

Do your knees ache when it's about to rain? Elbow hurt in the cold? Learn how to turn your physical ailments into BIG BUCKS with METEOROLOGY: THE PROFESSION THAT PAYS EVEN WHEN YOU'RE WRONG.

Nancy Stark, N.Y.C.
sp. mention: Ellen Burr, Truro, Mass.; Fran Trombetta, Deer Park, N.Y.

1. Do you approve of pornographic and obscene classroom textbooks?
2. Do you approve of the candidacy of Gary Hart?

When your heart is black with SIN, Mr. Kopac, WAKE UP before it is TOO LATE. SEND immediately for our book GOD DOES NOT LISTEN TO THE PRAYERS OF A LIBERAL . . . .

Bob Kopac, Poughkeepsie, N.Y.
sp. mention: J. M. Glick, Kinnelon, N.J.; Kenneth Spears, Raleigh, N.C.

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Miles Klein, East Brunswick, N.J.

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Kevin B. Robinson, N.Y.C.

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Val Penn, San Francisco, Calif.

The Good Samaritan Book of the Week Club is proud to announce CLUB SMUT. . . .

Tom Morrow, N.Y.C.

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Anna Lambiase, Brooklyn

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L. Soth, Northfield, Minn.

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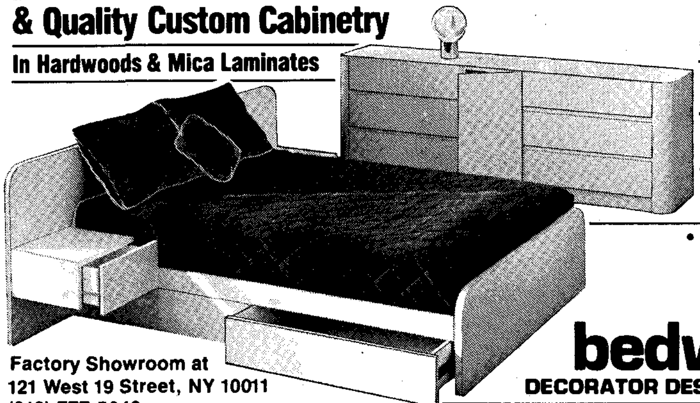

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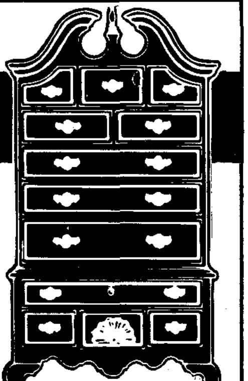

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similarly: Trip Plymale, N.Y.C.

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Louis B. Raffel, Skokie, Ill.
sp. mention: Lanny Sherwin, Naples, Fla.;
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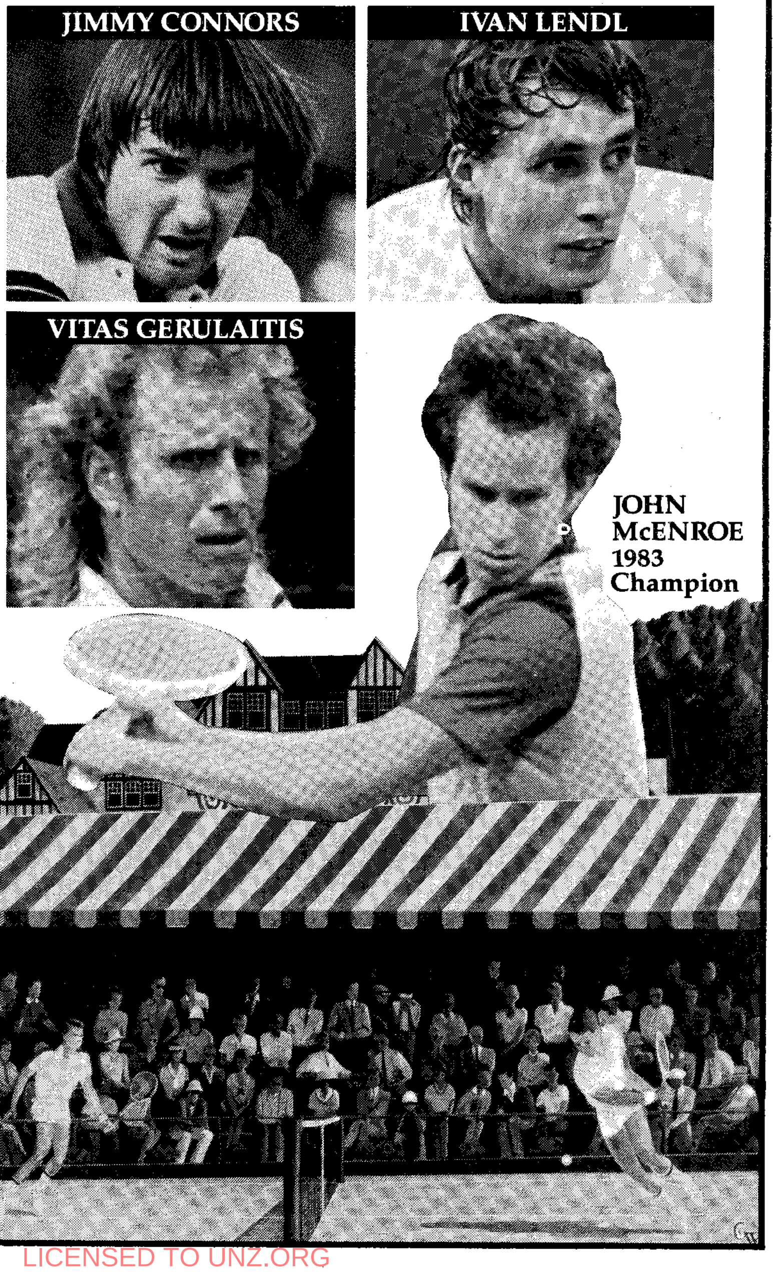
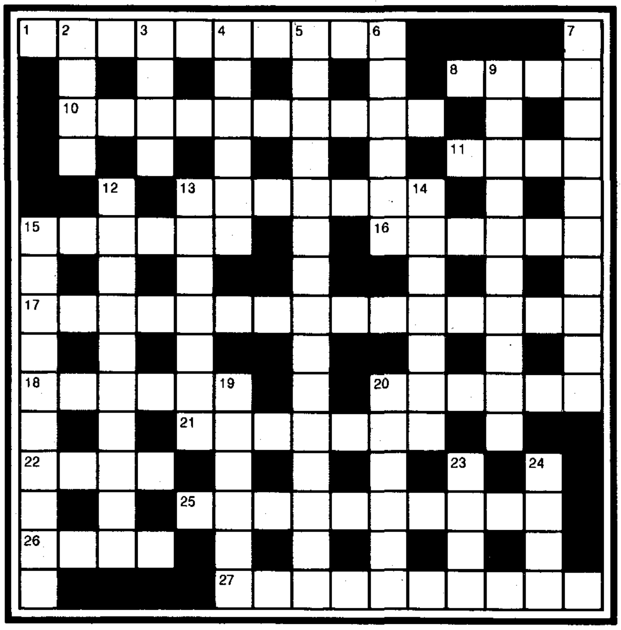


'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Dejected, getting a man down. (10)
8 Woman made of two articles. (4)
10 Driver has to shout about a disturbance. (10)
11 Place to notice. (4)
13 Parts of wheel made to measure among enemies. (7)
15 Included in a table this cause would appear disloyal. (6)
16 How air circulates in the home in Central America. (6)
17 Chinks alarmed me, showing signs of Communism. (6, 3, 6)
18 There is not a motorway overseas. (6)
20 Ruin is brought about when a gentleman goes back on a girl. (6)
21 Frustrates the deviousness of eastern agents. (7)
22 Part of London which is not quite as warm. (4)
25 Venial like the fellow in the story. (10)
26 If it is in bed this relationship is ignored. (4)
27 Points of entry which allow one to beat veteran skinheads. (10)



Down

2 Drink for the joint. (4)
3 Doubles' seeds? (4)
4 Occurred in the Paris environment. (6)
5 Angler about fifty entitled to become an anti-imperialist. (6, 9)
6 Required to make a joint numb by the sound of it. (6)
7 Londoners who have to finish during festivals. (4-6)
9 The sanguine are about to choose harvest workers. (3-7)
12 Wrong chart with right name for Welsh town. (10)
13 One who is in charge goes righ among the enemy. (7)
14 South Africa wearies of criticisms of folly. (7)
15 Practices which are distributed in real shares. (10)
19 Leave to catch the editor up. (6)
20 When he's put back, he's done wrong. (6)
23 River from the Broads. (4)
24 The animal comes up in a rush. (4)

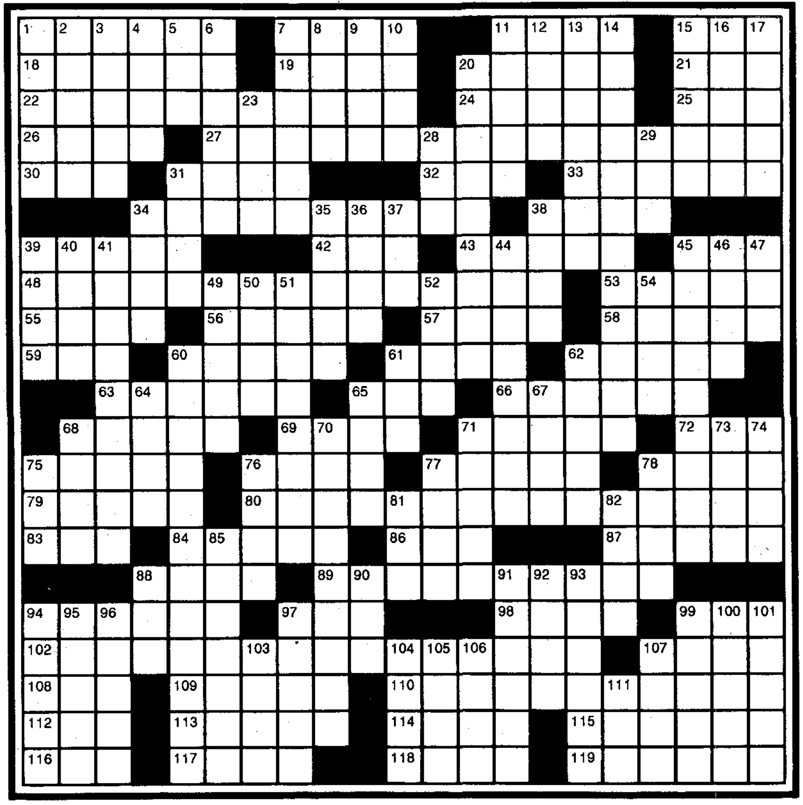
'INTERIOR SATIRICA': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

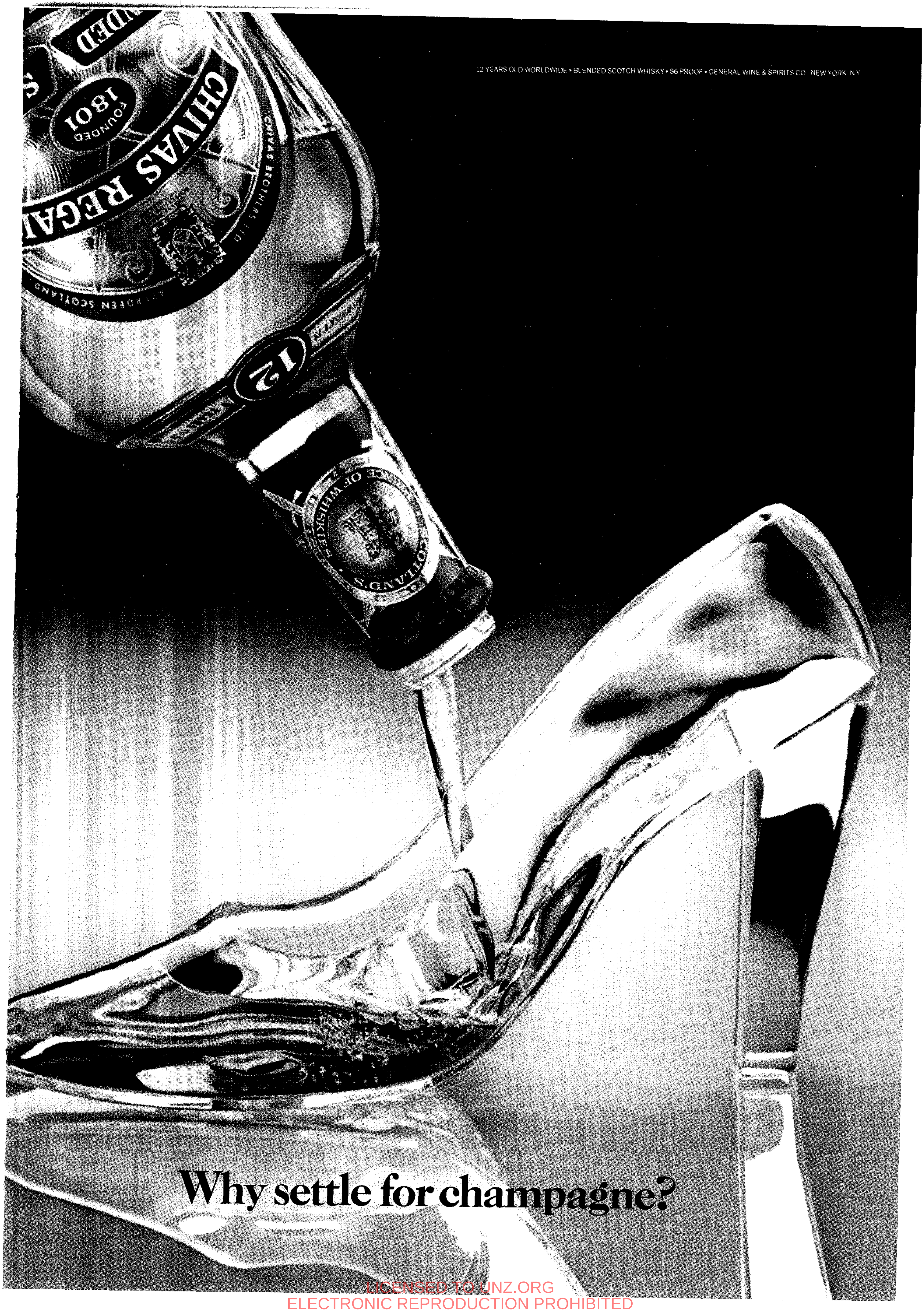
1 Border bushes
7 Former filly
11 Hong Kong Suzie
15 Flak sound
18 Exert excessively
19 Roman poet
20 See 97-Across
21 Malabar Coast port
22 Which couches to buy
24 Varnish resin
25 M.D.'s associates
26 Refs' ring rulings
27 Deep-seated opinion
30 Perceive
31 Sawbucks
32 Nanny has three
33 Kenya's neighbor
34 Pieces of wood in the margarine
38 City: Lat.
39 Interior arrangement
42 Yalie
43 Medieval guild
45 Kimono accessory
48 How I meditate
53 Morocco's capital
55 Satirist Sahl
56 Toiletries kits
57 Pearl Buck heroine
58 Prophetic signs
59 Spire finial
60 Ibn and son
61 Act as accomplice
62 Octopus's kin
63 Refuses
65 Altar commitment
66 Aromas, in England
68 One at ——
69 Psychedelic compounds: abbr.
71 Love, Italian style
72 Astern
75 Small dirigible
76 Capable of
77 Dostoyevski subject
78 Reflex site
79 I.e.
80 Canceling the bookcases
83 Neon, for one
84 Fleshy
86 Put up preserves
87 Dramatist Clifford
88 Andy's cohort
89 Antique etagère
94 P.L.O. bigwig
97 "Exodus" juvenile, with 20-Across
98 Tombstone word
99 Energy
102 Gilt paint in the foyer
107 "Look —— hands!"
108 Subside
109 Tittering laugh
110 What's selling in ceramics
112 New York's Beame
113 Actor Jeremy
114 Manner of walking
115 West of the Urals
116 Cacophony
117 Chi. time abbrs.
118 Part of B.A.
119 Quick drinks

Down

1 Welcome committee
2 Call forth
3 Crusoe's creator
4 After foie or Mardi
5 Publication V.I.P.'s
6 Pelé's game
7 "The —— Balloon" (David Niven book)
8 Half an Israeli city
9 Pilaf ingredient
10 River of Hesse
11 Loses bloom
12 "The —— Love Belongs. . ."
13 E.I. du Pont de ——
14 Buying expensive gewgaws
15 Smiling
16 Turn-the-page abbr.
17 Cracked buckwheat
20 During this time
23 Beep the horn
28 Neptune's domain
29 —— de deux
31 Pastry buy
34 Sulky expression
35 Abominable Snowmen
36 Ziegfeld, et al.
37 Ignited
38 Anonymous: abbr.
39 Thin coin
40 Fabulist: var.
41 Julie and Agatha
44 Of body structure
45 Deference
46 Parade personnel
47 "—— fleece was white. . ."
49 Poke fun at
50 Vingt- —— (21: Fr.)
51 Valentino namesakes
52 Knight of the road
54 Sino-Soviet river
60 Hypochondriac's penthouse
61 Sellers' lures
62 Departed, in Dijon
64 Objectives
65 Graven image
67 Place for a jamb
68 Swit costar
70 Bottom-class ships' quarters
71 Fictional bell town
73 Podiatrists' concerns
74 Polanski film
75 Sizable
76 Is a consumer
77 Writer Dinesen
78 Katzenjammers, e.g.
81 Media-monitoring agcy.
82 Feudists
85 Annoys
88 Labor monogram
90 Each and every
91 Armadas
92 Broadcasts
93 Beau's family
94 Out in front
95 Synagogue leader
96 Veep Barkley
97 British carbines
99 Hero's quality
100 All thumbs
101 Hoopster Malone
103 "—— Time in the Old Town"
104 A Swenson
105 Eye lubricant
106 Taunt
107 Dali's colleague
111 Wine cask



Solutions to last week's puzzles appear on page 150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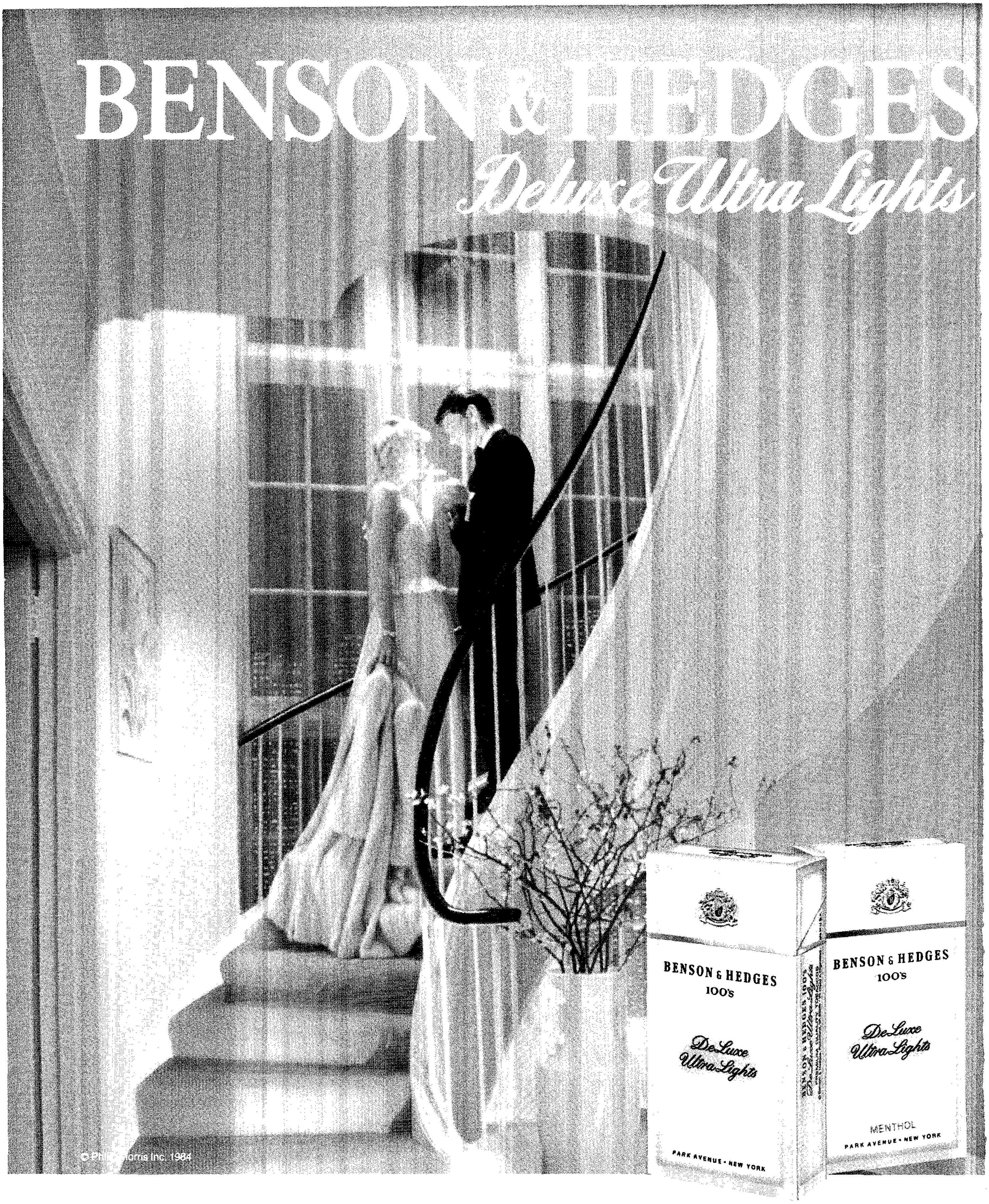
Why settle for champagne?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